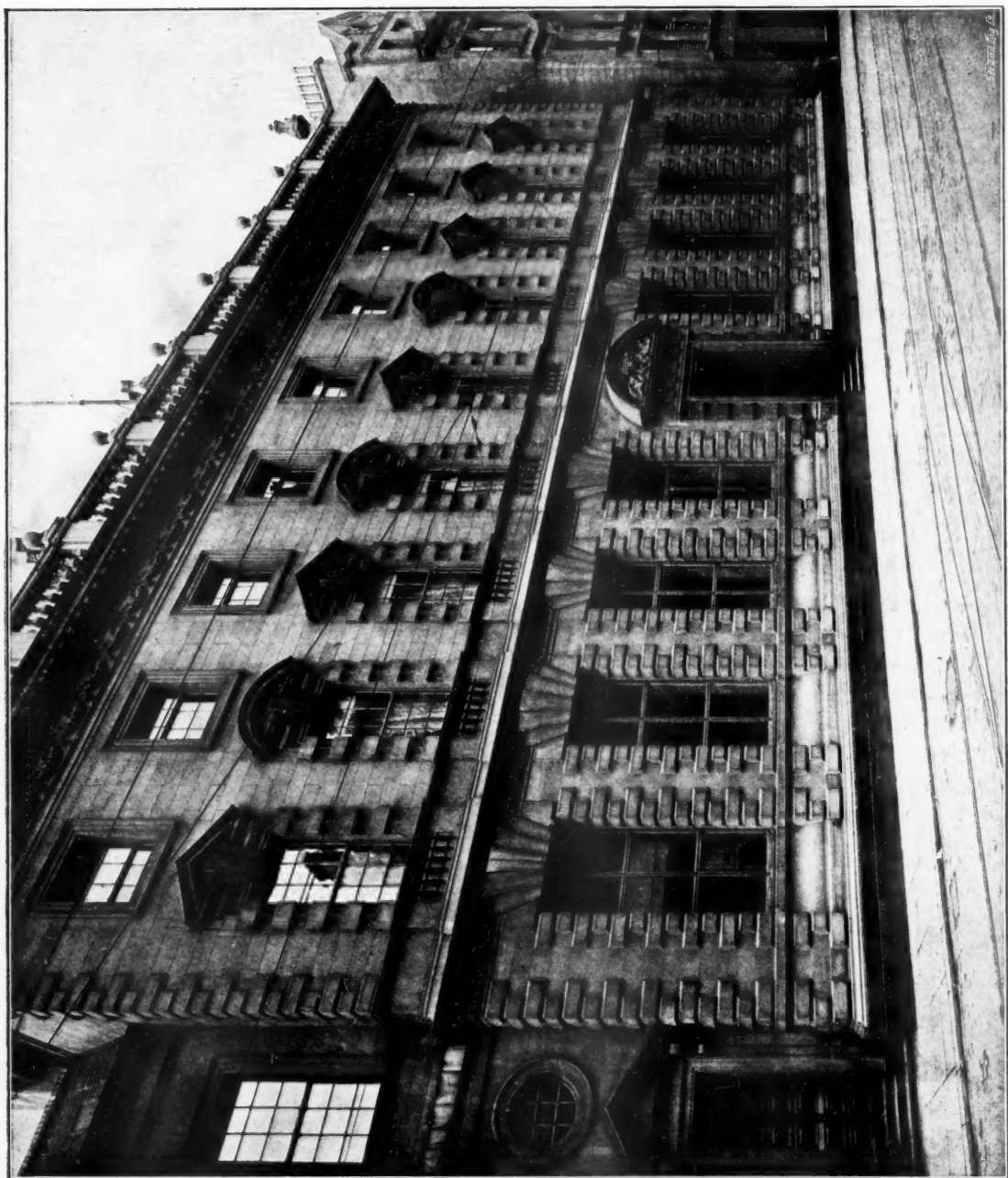


THE ARCHITECTURAL  
REVIEW, SEPTEMBER,  
1908, VOLUME XXIV.  
NO. 142.



LLOYD'S BANK, NEWCASTLE-ON-TYNE.  
THE LATE R. J. JOHNSTON, ARCHITECT.

Photo: Arch. Review Photo. Bureau.

## Notes of the Month.



WE have to announce with great regret the death of an old and valued contributor, Mr. H. H. Stannus, which took place at Hindhead on August 18th. Mr. Stannus, who came of an old Irish family, was the son of the Rev. Bartholomew Stannus, and was born at Sheffield in 1840. He was educated for the profession under Mr. H. D. Lomas, F.R.I.B.A., at the Sheffield School of Art, and afterwards studied under Alfred Stevens, the great sculptor, eventually becoming his devoted friend and assistant. Later he studied at the Royal Academy School under Mr. Phené Spiers. To Mr. Stannus the nation owes a great debt for his care and preservation of Stevens's model for the equestrian figure intended for the Wellington Monument in St. Paul's Cathedral, and for the drawings in connection therewith, which has made it possible to set about the completion of Stevens's greatest work. Mr. Stannus practised for some years at Kennington; but the latter part of his time was occupied mainly in teaching and writing, and he taught modelling to the Royal Academy architectural students for a time, and also lectured at the Royal College of Art, University College, and the Architectural Association. He was Cantor Lecturer in 1890 and 1898. In his early years he gave much attention to the artistic design of constructional ironwork, having had practical tuition in foundry work in Sheffield. His knowledge of classic architecture was wide, and at the Royal Institute meetings, where he was a familiar figure, he frequently spoke on this subject. He became an Associate of the Royal Institute in 1880, having previously won the Ashpitel prize and the Institute silver medal, and attained the Fellowship in 1887.



FOR the benefit of our American readers, we may mention that Mr. C. R. Ashbee is leaving England on October 17th for a third lecturing tour in the United States, his subject being the Arts and Crafts Movement in England, with which he has been so prominently identified for many years past. Mr. Ashbee's subject is set forth in a series of ten lectures, which can be illustrated with lantern slides if desired, and his centres will be New York, Connecticut, R.I., Massachusetts, Pennsylvania, Washington, Cincinnati, Chicago, North and South Dakota,

Oregon, San Francisco, Denver and Colorado Springs, and the University of the South. For those who desire to communicate with him, his address in the United States on his arrival will be—Care of Mr. S. Taylor, 995, Madison Avenue, New York. Prior to October 9th, letters will find him at 37, Cheyne Walk, Chelsea, London.



A DISTINGUISHED member of the Royal Institute of British Architects, lately travelling in Canada, has favoured us with some cuttings from the advertisement columns of Canadian newspapers which go to show that some architects in Canada indulge in a practice always held to be undignified and unprofessional, and hitherto associated only with men of inferior standing in the United States. The sin of advertisement is not a new one; but we have rarely seen it carried to such unblushing lengths as in the present case. That the good old adage, "self-praise is no recommendation," has no weight at the present day is become painfully evident—witness the following modest effusion:—

To properly design and plan a home it is necessary for a man to have great technical experience, broad perception, and rare ability as an artist.

My plans for homes fill the requirements of the most exacting builders. Houses built from them are beautiful, artistic, convenient, economical, and saleable.

Come to my office and look over photographs and sketches of homes now being erected from my plans.

Or another, from the same source:—

My designs for houses, stores, apartment houses, corporation buildings, churches and schools, blend together originality of treatment and new combinations of orthodox features, with a wholesome obedience to precedent and to the restraining influence of the classic ideal which is based on proportion and symmetrical balance, combined with a reticent use of decorative detail always subservient to the whole effect.

Does there exist a Canadian public that can be blinded by such self-adulation? Are the powers of perception so blunted in the New World that the readers of such advertisements can swallow this kind of appeal without nausea? For an architect possessing all the virtues set forth in these announcements had little occasion to change his continent; and it is this fact that makes us the more sad. For the name which foots these triumphs of panegyric is not unknown to us, and in fact is fairly familiar in English architectural circles. If Canada, as is frequently proclaimed, loves not the English settler, our bill of iniquity is made yet the heavier for it. But what say Canadian professional men? Is there no healthy opinion among architects over there that would put a stop to this kind of thing?

## The Franco-British Exhibition—II.

(Conclusion.)

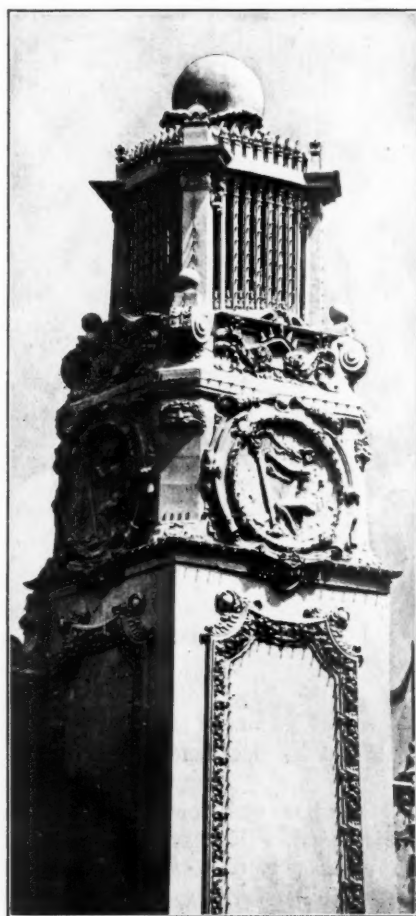


THE Palace of British Applied Arts, the third of the English designs, is the work of Mr. J. B. Fulton, A.R.I.B.A., and is certainly the most satisfactory of all the fifty-odd buildings in the grounds. The form of the two towers, connected by a light colonnade of square piers, the shell-like shape of the flat semi-dome, and the sweeping lines of the curved loggia with its coupled Ionic columns, combine to make up a whole which is pleasing in the extreme.

On the other side of the gardens we may see how much further Exhibition Architecture is allowed to go in France. In the first place, French art of this sort pays no heed to tradition. The orders and the styles, it is true, have their uses; proportion is borrowed from the one and *motifs* from the other. But beyond this there is little inclination on the part of the designers to allow the work of their forefathers to influence them in their own work. Judging from the buildings of the Exhibition, the modern French architect has no kind of use for the simple column. Things like table-legs, other things like nothing at all, used singly or in couples, will do just as well: or, failing the creative output of the designer, a plain four-square pillar, relieved by a quantity of ultra-naturalistic foliage, may be introduced under the points where support is required. The broad distinction between the English and French styles seems to be that in the latter the whole range of "l'art nouveau" is considered legitimate grazing-ground for architects engaged in producing exhibition buildings. We should scarcely expect to see such a design as the Palace of Women's Work submitted as a serious work to the Royal Institute of British Architects or the Académie des Beaux-Arts. It is exhibition work pure and simple, if such a term may be applied to a design which is certainly not simple and is very far from pure. The building has had to pair with the Palace of British Applied Arts, and consequently has two towers and a semi-circular projecting front. But what a difference between the two! The towers stop half-way up: then eight gaunt ribs shoot into the air without a note of warning, with no moulding to mark the sudden change, no attempt to lead the eye gently from the solid mass below to the spidery, spindle-shanked skeletons above. This building, it is interesting to observe, finds much favour in the eyes of the visitors to the Exhibition. We throw out this hint for the benefit of those architects

who may be in doubt as to what type of architecture their clients really prefer.

The Palace of the Fine Arts faces that of the Decorative Arts, but does not in any way conform to it, either in design or general arrangement. It is a huge mass of building which has little to recommend it beyond its size. It is suffering from the malady of "l'art nouveau"; and yet, when you sit in front of it for the purpose of examining its chief features—trying, as it were, to diagnose the case—you find that all the symptoms of the deadly disease, while undoubtedly present, are exceedingly difficult to recognise. It has a flat recessed front with a heavy dome on top; then there are two projecting wings, forming a court, on the top of which there are two more heavy domes. These heavy domes are crowned by finials heavier still, while the surface of the domes themselves is studded with a ring of umbrella-like



TOWER OF THE PALACE OF MUSIC.  
CHARLES MARTELLO, ARCHITECT.



projections which only serve to make the plaster-work below look as if it had given way beneath the superincumbent weight. The rest is in keeping; not to be criticised as a piece of architectural design. If you look at the Fine Arts Palace in that way, you will surely come to grief: you will see projections without supports, arches cutting through the heart of entablatures, and—well, lots of other wicked things.

The last building of this group is the Palace of Music. It is one of the noticeable instances in which the architect has given himself an architectural holiday. There are table legs in place of columns. They are all joined up in the approved manner with garlands and wreaths of flowers. There is a sort of arcade above the loggia, intended to conceal the roof, but doing nothing of the kind. There are broken pediments with keystones to patch up the place where they are broken. There are plaster lyres here and there to proclaim the uses to which the building is put. There are scallop shells filling sundry odd spaces. Truly "l'art nouveau" finds the soil of Shepherd's Bush exceedingly fruitful! But to continue. In the forefront of the building there stands a tower, pleasing in its proportions, but in other respects remarkable. None of it seems to mean anything at all. Divers musicians relieve the frieze by playing upon harps in plaster roundels, and above them rises a something that may be anything, according to the fancy of the beholder. It reminds one of Humpty Dumpty's remark in "Through the Looking Glass":—"When I use a word it means just what I choose it to mean—neither more nor less." This feature represents just what it is intended to represent—neither more nor less.

The best view of this portion of the Exhibition is to be obtained from the "Giant Flip-flap," that monstrous pair of steel arms that flit across the horizon and seem to sweep

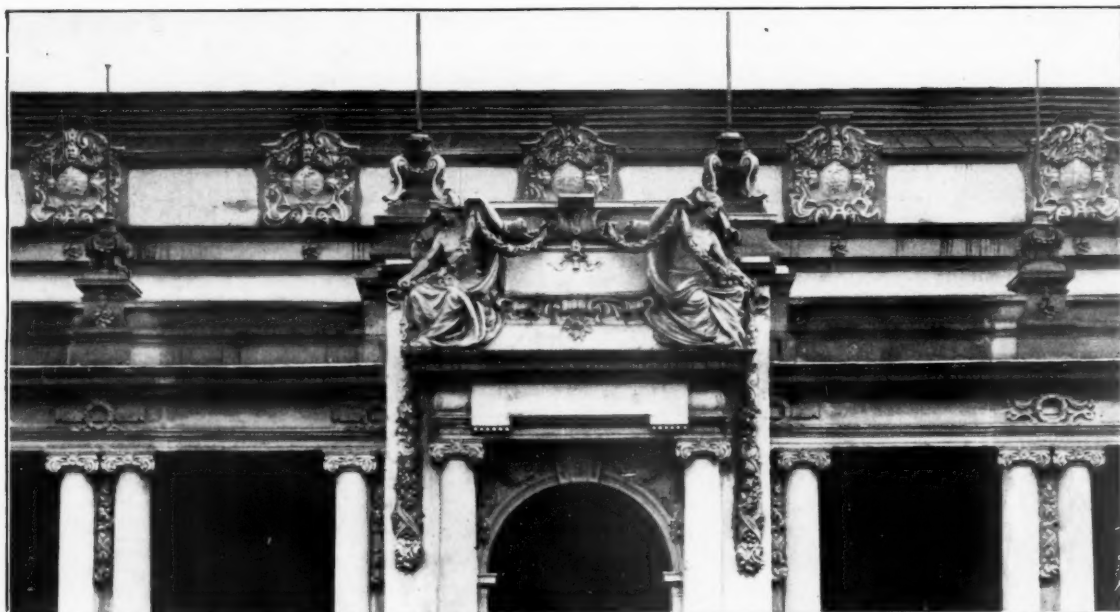
the sky. The view includes the Élite Gardens, with the sunk bandstand (one of the minor novelties of the Exhibition) and the substructure of the Tower. The bandstand is placed in a slight sinking in the ground, and the seats for the audience range round it in rising circles. The effect of this arrangement, as far as the acoustic properties are concerned, is excellent. The Imperial Tower was not proceeded with, but it is rumoured that visitors to the Exhibition next year will find the Tower completed, with a tea pavilion on the terrace overlooking the water, and a lift to carry them to such a height as not even the "Flip-flap" in its widest sweep of the heavens can



BRITISH APPLIED ARTS PALACE: WEST ENTRANCE.

JAMES B. FULTON, F.R.I.B.A., ARCHITECT.

ALBERT E. HODGE, SCULPTOR.



BRITISH APPLIED ARTS PALACE: DETAIL OF SCULPTURE.

ever hope to reach; from which elevated position they will be able to enjoy extensive views over London's forest of roofs, to say nothing of Wormwood Scrubbs Prison.

Beyond the Tower there are other courts and other buildings, appealing to all the varied tastes of mankind. There is the great Machinery Hall, utilitarian rather than pretentious, as befits the purpose it is intended to serve, and covering an area of something like 125,000 square yards. There is the Stadium, where the lover of sport may see what is surely the finest athletic arena the world has ever known. There are restaurants and garden clubs. And there are side-shows innumerable.

The Machinery Hall is vast without being imposing; and the many buildings in its immediate neighbourhood prevent it from being seen in a satisfactory manner. Its detail is of the nondescript variety, as the accompanying illustration of one of the main entrances will sufficiently demonstrate. Of the three "eating houses" grouped around the Élite Gardens the Restaurant Paillard easily bears away the palm for unmeaning ugliness, though the fault, we believe, is not entirely due to the architect. He was given the drawings of the steelwork and instructed to clothe them—to clothe the steelwork, that is—with plaster. The "style" he adopted (and everything has to belong to a "style" nowadays) seems to be a sort of free Jacobean with a dash of unlicensed Louis Seize in it. It might be analysed thus:—

Free Jacobean ... 10 per cent.

Louis Seize ..... 5 " "

Miscellaneous ..... 85 " "

The Grand Restaurant presents a more satisfactory design, though there is little meaning in the isolated pediment over the centre, which serves no purpose and does not pretend to do any work.

The Stadium is, beyond all manner of doubt, the one building calculated to impress the beholder with a sense of majestic grandeur. The splendid rising lines of the seats are wholly wonderful as they diminish into a hazy mist of curves fading away into the distance. It is a lasting object-lesson on the futility of much that we are pleased to call "architectural grandeur." There is no architecture in the Stadium: it consists of a semicircular-ended grass plot, surrounded by a cinder path and a banked cycle track, the latter measuring 733 yards to the lap, measured on the centre line. Outside this there are ranged some forty thousand seats, in thirty tiers, and supported on a veritable network of steel stanchions and girders. It boasts no architectural features; the steel is still gaunt and unclothed; but there are few who will deny that it runs some of our architectural "conceptions" very close. From the Stadium, with its impressive lines, we may learn that effect does not depend on the amount or disposal of ornament. It is the rhythm of proportion and perspective that triumphs in the steel and concrete Stadium, just as it does in the marble Sala della Ragione of Palladio at Vicenza. It is vast, splendid, monumental: it is the great achievement of the Franco-British Exhibition, and of the engineering profession.

The colonies of England and France each have their pavilions, but none of them call for more than a passing notice. Those of Canada and

Australia alone are on a large scale, the former with some good detail and a pleasing flat-curved loggia in the centre of each face. Australia shows a desire to repeat cast-iron ornament of a pseudo-classic kind interspersed with a number of sheep's heads, which are evidently emblematic of her staple industry.

And then there are the side-shows. There is the "Flip-flap," which carries you through a vertical semicircle of 180 ft. radius, in cars which, fortunately for the occupants, duly maintain their upright position throughout the journey. There is the Scenic Railway, on which shrieking men, women, and children are daily whirled in thousands past a mile of painted mountains and cotton-wool snows. There is the Canadian Toboggan, as like the real article as a soap-box on wheels. There is Mont Blanc, with her eternal snows done in oil paint. There are lots of other things calculated to draw thousands of sixpences from thousands of delighted visitors.

But, alas, there is no Water Chute!

ROBERT W. CARDEN.

#### A NOTE ON THE EXHIBITS.

In the various spacious galleries there are, of course, a number of exhibits more or less interesting to the architect. The galleries are top-lighted with continuous skylights, glazed on the Mellowes system, though, for the most part, the strength of the light is toned down by velaria of various gorgeous colours. This system of lighting is, of course, eminently suitable for the sculpture galleries in the Fine Arts Palace, though the exhibits here, if one excepts the large model of Mr. Brock's Queen Victoria Memorial, are almost entirely *objets d'art* rather than subjects intended for the decoration of buildings. Mr. Brock's great work masses up well in the model; and if the larger proportions in the actual memorial group as satisfactorily a notable addition will have been made to London's art treasures.

It cannot be said that the British Section in the Decorative Arts Building has been well arranged, and in this respect the French Section, though it contains nothing of particular interest or merit, is incomparably better.

The principal feature of the British exhibit is the collection of fine old furniture, very crowded and badly displayed for the most part, in a series of crude Georgian rooms. The collection, which contains priceless and unique specimens from most of the historic houses and collections in Great Britain, is, of course, an exhibit not to be missed. The two-thirds scale reproduction of the Great Hall at Hatfield, which

forms Messrs. Hampton's principal exhibit, comes as a relief and an indication of what might have been attempted in a British decorative art section. Near by, the same firm have another pavilion for modern furniture. Morris & Co. are exhibiting, among other things, a cabinet designed by Mr. Mervyn Macartney; and the Carron Company have a stand for their reproductions of fine old eighteenth-century Carron grates. What one looks for, unfortunately in vain, are rooms embodying all the various excellent specialities, displayed on various stands, in their proper positions. The Bromsgrove Guild, close by the side door, have a small stand, principally of lead garden vases and statuary, which needs no eulogy from us, but deserves to have been seen to much greater advantage amid garden surroundings. These things require arrangement by enlightened and painstaking committees, however, and there was little or no support from the British Government to warrant such a development. The Bromsgrove Guild are also represented by much excellent and refined plasterwork at the Imperial Sports Club and in the Grand Restaurant, whereon those who eat expensively may gaze. Just outside the Decorative Arts Building is the Old Tudor House which Messrs. Gill and Reigate have brought from Ipswich as the Exhibition home for their fine collection of antiques and reproductions of antiques. Close by, also, is *The Daily Mirror* Cottage, an evidence of the interest which the ideal home and the simple life has engendered in the public during the last few years. This exhibit is chiefly remarkable for the Mansfield-Robinson panelling in the living-room, and the very delicate and artistic wall-colourings which have been obtained by the use of Hall's Washable Distemper. The "Old London" models of Mr. John Thorp have found a home in a separate building close to the "Flip-flap," to which we have previously referred. Neither time, trouble, nor research has been spared to make these models of London before the Great Fire accurate, and they are not to be dismissed as a catchpenny sideshow. Mr. W. J. Loftie, so well known as an authority on the subject, has written the "Souvenir" in connection with it. In the British Applied Arts Building may be seen the very fine stand of Messrs. Elkington & Co., Ltd., with specimens of the delicate interior and exterior decorative metal work in which they specialise. In the British Textiles and Chemical Industries Building (a curious mixture) may be seen the model (twenty-six feet long) of Messrs. Debenhams' new premises in Wigmore Street, rather a unique example of the architectural model-maker's craft.



# The Committee for the Survey of the Memorials of Greater London.



**I**N the early days of our Committee's activity, it was felt that the efficient conduct of our plan of campaign throughout London depended very much upon the local work and support of our members, in surveying the districts in which they live.

Greater London is too large a field for our secretary and a few enthusiasts to cover at one time; and each district is so much the stranger to the other, and often hides so effectively its memorials and all appertaining to them, that little short of residence can, in many cases, give the necessary clues, and lead to the discovery of these lost objects of beauty and interest. The proper solution of our problem, it has been said, is to institute a public department, either municipal or governmental, with a paid staff to travel systematically over the chosen districts and to collect

and publish information. But even admitting for the moment that the "official" recorder would be the best instrument with which to realise our aims, yet we cannot afford to wait for an instrument that may come only when it is too late. We believe that the present Government has replied not unfavourably to Mr. Horniman's question in Parliament relative to the proposed department for the registration and protection of public monuments; but Governments move slowly, and Government departments are apt to move more slowly still. It was never more necessary than at the present moment for voluntary effort to organise itself with all the strength and efficiency at its command, to save our times from the stigma which must attach to the wanton destruction of the historic and beautiful memorials of the past. There are those who feel no interest in these things, and who will, and do, obstruct all tentative suggestions for their consideration on the part of

public authorities, on the plea of the greater importance of modern needs and duties. To belittle the present, merely because it is the present and not the past, is as far from our desire as it has been from that of all true lovers of antiquity. It is quite another thing to be aware of our own national shortcomings; and, however much we endeavour to shut our eyes to the fact, it cannot be gainsaid that the present generation has largely lost touch with that conscious pleasure in the beautiful, the fitting, the dignified forms of architecture and furniture, which was a cherished possession of our ancestors. The causes of this reaction are well known to intelligent observers, who foretell the return of those conditions which will restore balance to the power of judgment and delicacy to the sense of appreciation. In this alone lies the hope of the modern artist, and against that future time we must labour to preserve the things which will receive their true appraisal then. How much could the eighteenth century teach us if we had eyes to see! How much tasteless extravagance and utter incongruity it would sweep away from our midst did we but bow to a half of its canons of



BRASS IN EAST HAM CHURCH. FROM A RUBBING IN THE POSSESSION OF THE SURVEY COMMITTEE.

simplicity and proportion! The mingling of many colours and many forms renders the eye indifferent to both tone and outline, and where the responsive feeling is lost who can expect the mind to understand?

My object in thus straying into a dissertation on the value of our old buildings as an educational impulse towards the acquirement of good taste is to awaken to a sense of their duty those who might be doing good work in the care of such monuments as remain in their own districts. From Greenwich towards Blackheath rises Crooms Hill with its row of beautiful houses, even as Cheyne Walk adorns Chelsea's riverside, and in Westminster there remain for our example Barton Street, Queen Anne's Gate, Old Queen Street, and Great George Street. And so in every district

lies some uninvaded square or half-forgotten street, guarding the memory of the century that loved orderliness, beauty, and good building. The first step towards these treasures is to register them methodically, and our Committee is now preparing a list of gentlemen who will make a complete list of the old houses in their own and adjoining parishes, and who will start the nucleus of a collection of drawings and photographs recording them. From this beginning are hoped great things, and in these pages we shall hope to publish a directory of the names of these local representatives of the Survey's work, to whom all information may be addressed by those who have interested themselves in the topography of their own neighbourhood.

WALTER H. GODFREY.

## Hardwoods at the Franco-British Exhibition.



THE New Zealand, the Australian, and the Indian Sections of the Franco-British Exhibition, and to an unimportant extent the Canadian and some of the smaller Colonial buildings, have exhibits of aboriginal timber which are worth the attention of furniture makers before it is too late. Several of the woods shown are hardwoods suitable for frame-work, panelling, inlaying, or veneering; some of them possess qualities of figuring or colour which are not to be found otherwise. Attempts have, it is true, been made from time to time to introduce all but the very scarce or uncertain woods to the London market, notably by the firm of D. Witt & Co., which makes a speciality of the New Zealand and Indian products; but the conservatism of English furniture makers has so far withstood the effort, and the finest importations have gone abroad to France and Germany. Perhaps the following notes upon the exhibits to be seen at the present time may freshen the interest in these timbers, and dispel a little of the apathy which seems to be felt for their existence.

NEW ZEALAND.—I take New Zealand first in order, because it has a larger and more varied range of native woods than any other dependency. Not that the expert inquirer will for one moment be misled (like the curious and admiring crowd) into believing that the revolving frame of panels, which includes nearly every beautiful wood in the world, is a genuine representation. As a collective exhibit these panels deserve much study in themselves, but only a small proportion of them are New Zealand grown. They include

picked and standard specimens of all the mahoganies, walnuts, ebonies, oaks, and satinwoods; the gorgeous snakewood from South America; black and green ebony (cocos wood) from the Gaboon; the streaky "partridge" (like Egyptian doum palm, and mostly used for walking-sticks), kingwood, and the red tulip, from Brazil; thuya and amboyna from Borneo; sassafras from Australia; padouk, coromandel, and rosewood from Indian sources. Some of these are themselves among the rare woods which I intend to notice in their proper place.

The New Zealand woods of commerce are headed by the silver and the kauri pine, both of great value in construction work. The kauri, in addition, is sometimes to be found with strong figuring, like a rich dark satinwood, and is advertised as an ornamental wood. The fact appears to be, however, that such figured pieces are very rare; and the only important shipment which has come over failed to find a market here and was sold abroad. Rimu is the timber held in next esteem, but it is too red in colour, and too suggestive of pitch pine, to be of much use for furniture. Owing to the ease with which it is worked and polished, it has been used a good deal in the piano trade, and the darkest specimens make a good veneer. It is also extremely susceptible to stains. A Sydney firm is exhibiting a "commemoration" sideboard of rimu, with panels of puriri, which is illustrated here; the effect is not, however, pleasing. The best varieties of rimu have found a small and select market here under the fancy name of citronette.

Puriri is, or ought to be, the most successful of all the New Zealand ornamental woods. At its best it is finer and more handsomely figured than



Italian walnut, which it much resembles. It is dense, hard, and heavy, with a great range of effects. The burr is especially handsome. Unfortunately it is the selected victim of a large moth grub, and the logs which have come over are badly riddled with holes half an inch in diameter. This can as a rule be overcome in veneer; but a reproduction is given here of a small piece of rough puriri veneer showing the effect of the boring, which is very troublesome. If this could be avoided, and a sufficient supply established, I see no reason why it should not become an extremely valuable and popular wood.

Totara is another wood which should have quite a good future for ornamental purposes. In the fine totara forests of North Island there is occasionally found in old trees a burr, or perhaps a gnarled trunk, from which can be cut, in the one case a timber with a rich red bird's-eye mottle (like the specimen illustrated), in the other a figured timber of handsome cloudy design. In its commoner form it has a straight compact grain, easily worked, and is of sufficient strength and durability to be much used for sleepers and

bridges. In marine work it is especially valuable, as it resists the operation of the teredo.

Rewa-rewa, or New Zealand "honeysuckle," is a light-coloured wood largely used in the colony for inlaying, and for furniture generally. The polished surface shows as a rule a delicate interlaced effect like the tracery of fine basket-work. Occasionally it cuts up with a faint pinkish blotch, like the markings of wainscot oak, which have given it the title of "tiger skin." It splits easily, is straight in the grain, is very difficult of combustion, and takes a high polish—all qualities which might recommend it to furniture makers here.

The black maire (pronounced Mary) is another decorative wood which deserves remark. It resembles Italian walnut in colour and effect, but is considerably harder. The only log which has reached this country was sold at auction and lost sight of, but some good specimens are reported to be on the way.

None of the other New Zealand woods call for much notice at present, because they exist in small quantities and are not supplied. They include ake-

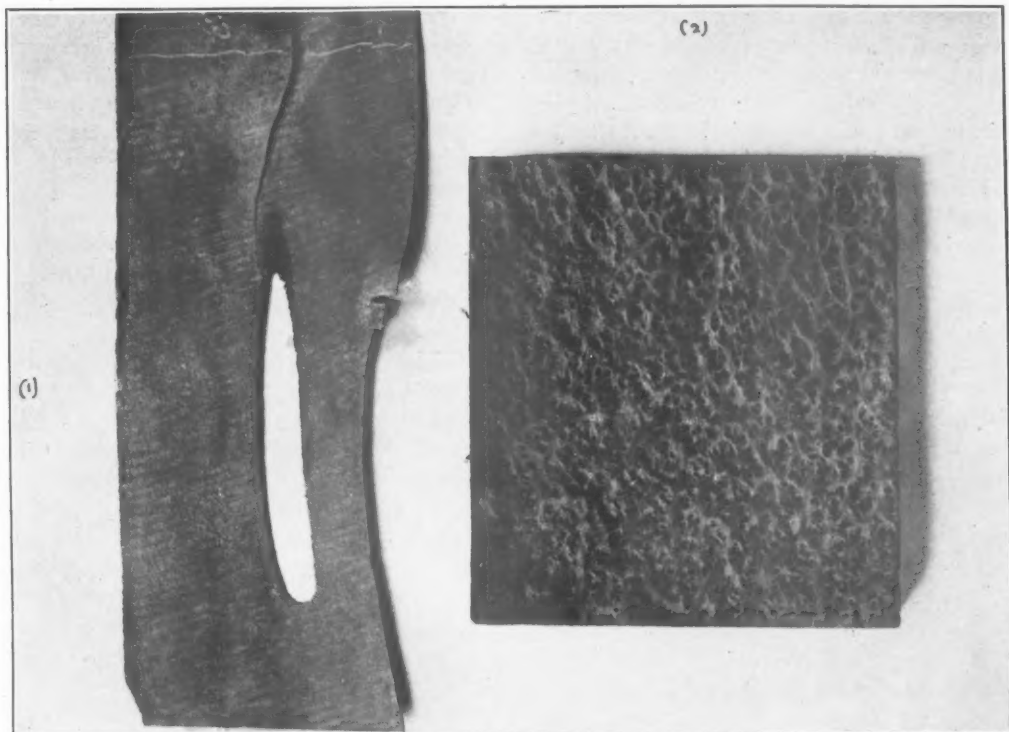


AUSTRALIAN HARDWOODS AT THE FRANCO-BRITISH EXHIBITION.

PANELLING IN BLACK BEAN WITH CARVED SWAGS IN WHITE BEECH.

ARNOLD MITCHELL, ARCHITECT.

EXECUTED BY GEO. TROLLOPE AND SONS AND COLLS AND SON, LTD.



AUSTRALIAN HARDWOODS AT THE FRANCO-BRITISH EXHIBITION.

1. Specimen of puriri veneer showing worm-boring.
2. Specimen of red totara burr, polished.

ake, a dense wood of dark brown colour with vivid streaks and patches of white; kawaka, a dark red wood of considerable ornamental value; pukatea, a yellowish-brown wood streaked or clouded with darker shades; hinau, a light yellow wood with a ripple figure capable of good satiny effect; towai, a reddish-brown wood of unrecorded use; and mahoe, a pale-coloured shrub wood varying from pure white to a light brown, used by way of contrast in panelling and inlaying.

AUSTRALIA.—The Australian continent is not rich in figured woods, but three or four particularly valuable specimens are exhibited in the New South Wales section. The finest of these is beyond question the black bean (*Castanospermum Australe*), a richly figured timber in colour somewhat resembling walnut or fumed oak, and of undoubted value both for furniture purposes and for wainscoting. The supplies at present available are in the hands of Messrs. George Trollope & Sons and Colls & Sons, Ltd., who have erected in the Australian Section, under the direction of Mr. Arnold Mitchell, a decorative apartment panelled in this wood both within and without. Owing to its long, regular, and strongly marked figure it is equally effective in the solid, and in halved or quartered veneer. It is said to be very durable, easily worked, and free from worm-holes. The specimens shown may be excep-

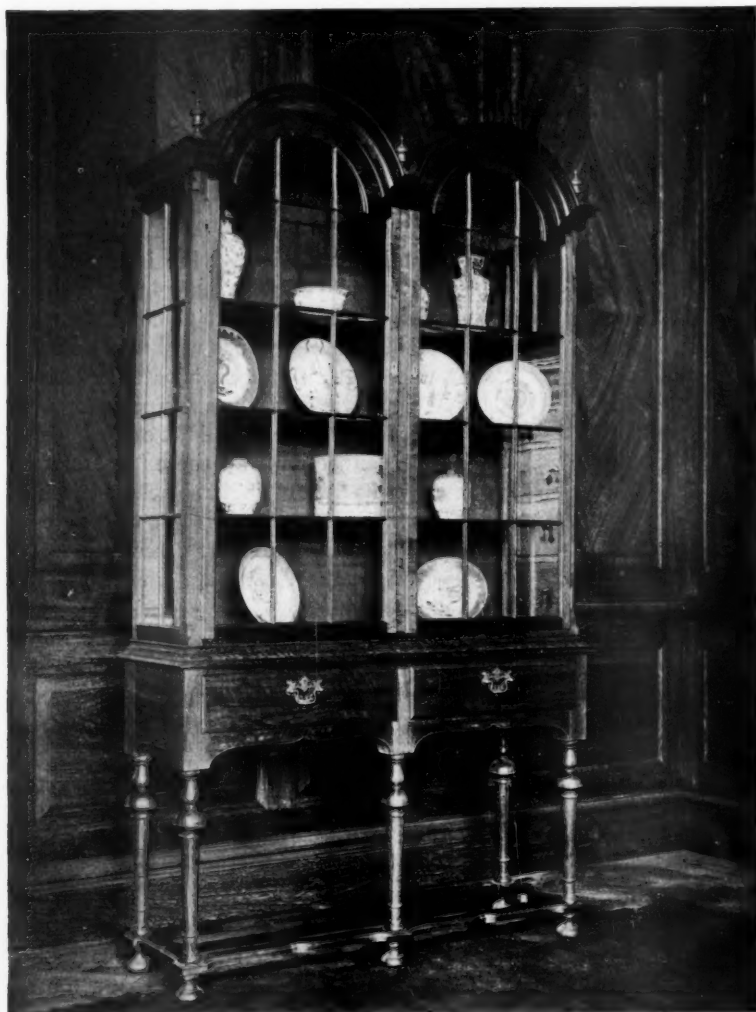
tional, as the logs have been lying in the Sydney Museum for some years, and are in prime condition for use. Such is the prejudice of the trade and the public against woods with unpleasant or curious names that I do not anticipate any success for black bean until it is given a fanciful appellation. I have already mentioned the case of figured rimu in this connection, and there is a better instance still in the case of Indian blackwood, which received no recognition until it was re-christened and brought before the world as rosewood.

Another important Australian timber is silky oak, a light-coloured, soft, easy-working material, with a pretty blotched figure. This is largely used in the colony for saddles, but a quartered panel and some furniture exhibited by Messrs. Trollope show that it is equally well adapted for these purposes.

The favourite wood for furniture in Australia is the local red cedar (*Cedrela Australis*), which grows freely all along the Clarence, Tweed, and Richmond rivers, and in Queensland. The specimen panel shown is of a rich dark colour with good figure of a curly nature. A suite of furniture in the annexe made of red cedar has an unpleasant purple gummy look, which may be due to bad polishing. Australian rosewood is also much used, but it is light in colour, and will scarcely find favour here, where it cannot compete with even the poorest mahogany.

Eumung (*Acacia salicina*) is a little-known timber with promising qualities, not unlike walnut in appearance, but somewhat redder. Of the remaining specimens shown there is nothing that calls for special notice unless it be the Australian blackwood (*Acacia melanoxylon*) of which there are some interesting specimens in the annexe, in the form of a billiard table and suite. Its appearance generally is that of a light brownish mahogany, with a pretty silky grain, resembling in veneer the surface effect of West Indian satinwood.

Before leaving the Australian hardwoods it may not be out of place to mention the spotted gum (*Eucalyptus maculata*), which appears to have a promising future before it for parquetry and floor-blocks. When waxed it has something of the effect of oak flooring, but it is said to be much harder and more durable than anything at present in use, including teak, and its cost is extremely reasonable.



AUSTRALIAN HARDWOODS AT THE FRANCO-BRITISH EXHIBITION.  
CHINA CABINET IN BLACK BEAN.

INDIA.—The Indian woods exhibited are fairly numerous, but may be reduced by experience to a comparatively small range. They will be found in panels ranged round the base of the central pagoda, the interior of which contains a Government "library" of wooden volumes cut but not polished. Duplicate specimens, in most cases, appear round the base of the Mysore exhibit close to the main entrance. Amongst those which immediately take the eye are the Andamanese marblewood, with its broad streaks of dark and light brown; jackwood, or halasu, an oak-coloured timber in the raw, taking a reddish orange tint when polished, and exhibiting a streaky satinwood figure; honne, a dark oak-like wood from Karwar, very heavy, and reported difficult to work; albizzia lebbek, somewhat resembling teak, with a good straight panel figure, but apt to split and buckle when laid; bel fruit, a satiny wood with strong reddish markings

which appear to quarter well; and Coromandel ebony, a rich brown walnut-coloured timber with straight streaky grain, which is already used to some extent in the trade. Of these, the most promising would appear to be jackwood (*Artocarpus integrifolia*), which is fairly plentiful throughout India and Ceylon. So far as I know it has been very little imported.

The two woods, however, for which India is principally valuable are padouk and the so-called rosewood. Padouk is grown in the Andaman Islands, and also in Burma, the Burmese variety being brown and a little rusty in colour, inclined to grey streaks. The Andaman padouk varies from a magnificent deep red, in which form it is known (but slightly) as coral wood, to a brown mahogany tint which is popular in France for the manufacture of expensive Louis XV. and Louis XVI. furniture. Treated as veneer, it is nearly always combined with strongly-marked kingwood, which makes a well-toned foil to it, and the French trade name for it is *satiné*.

H. C. MARILLIER.

# Architecture in the United States.

## II.—The Commercial Buildings—(Continued).



THE building of the New York Life Insurance Company in Broadway, New York (Fig. 8), is not typical of one of the forms of solution generally sought. Theoretically, it is unsatisfactory because its treatment is that of three or four buildings of three storeys each piled one upon the other; an order runs through two storeys in each horizontal division, while the third storey leaves one in doubt as to whether it was intended for an attic or pedestal. The objections are, however, more apparent than real; because, if we accept as an artistic solution of this difficult practical problem (which is that of a huge box full of offices all precisely alike, requiring for each office a window precisely like every other window in the building) the type of exterior treatment to which all of the previously illustrated examples belong, we may suppose that in several of the designs following the treatment of the accepted type the large halls, restaurants, &c. do not exist; and in reality such is the case. If, then, we continue to accept any variation in the design of a *motif* where no variation in its function exists, we must be accepting it for a reason other than because of logical expression of the plan—principally, perhaps, because a horizontal division, or tie, at some short distance below the cornice is felt to be needed to give ocular stability to these high structures, and it is only for the same reason that a similar division is made near the base, though in most cases the two lower storeys are occupied by banks or offices with special requirements. In this building there are three principal horizontal divisions, consisting of three storeys in the lower, seven in the middle, and three in the upper. Above the lower division there is a bold projecting cornice, surmounted by a bronze balustrade. A storey below this there is another horizontal band, consisting of an entire entablature, which breaks over a hexastyle columnar entrance (Fig. 9), above which is a marble balustrade with exquisitely detailed lamps continuing the vertical line of each column, and a charming group of sculpture over the two central columns. The group represents a mother eagle with its strong wings outstretched over a nest of young birds, admirably expressing the idea of insurance. The treatment of the fourth storey, which serves as a pedestal to the two-storeyed pilaster order above it, and the seventh which may be regarded as an attic storey above the

same order, and also the tenth storey, which serves a like purpose to a like order running through the eighth and ninth storeys, may be looked upon merely as bands running round the shaft, and serve a purpose purely decorative, much as do the bands around the shaft of the fine Column of July in the Place de la Bastille in Paris. In the upper division or "capital" two storeys are marked by a pilaster treatment similar to that in the storeys below, but the third storey (13th) is composed of semicircular windows, the archivolts of which spring from the capitals of these pilasters. These three storeys are in effect only one, and the divisions below the arch appear as mullions and sashes rather than as individual windows. The whole is crowned by a magnificent cornice and balustrade, above which rises a kind of tower, consisting of a pedestal supporting a square lantern structure with four dials. This lantern is surmounted by a colossal group of bronze figures supporting a globe, from which



FIG. 8.—NEW YORK LIFE INSURANCE BUILDING.  
MCKIM, MEAD, AND WHITE, ARCHITECTS.



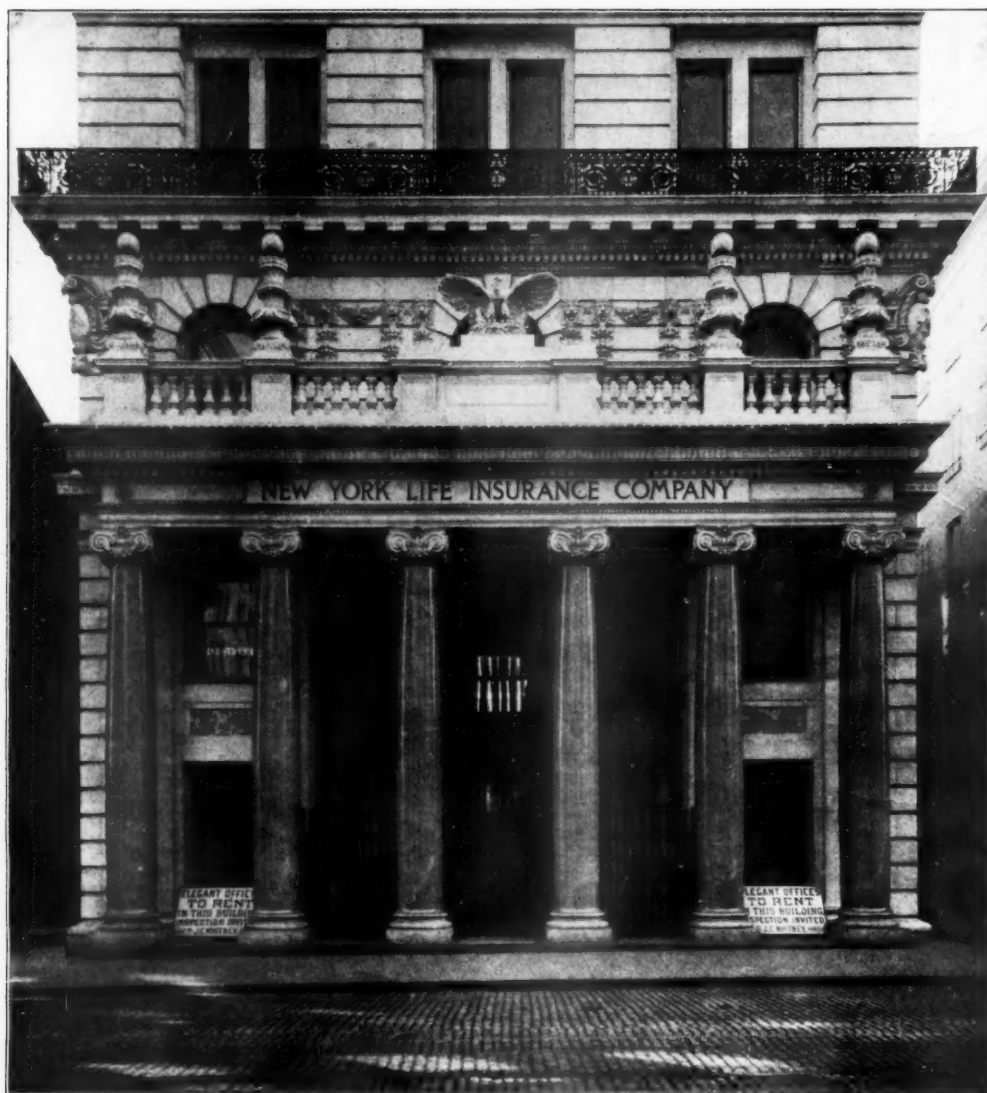


FIG. 9.—NEW YORK LIFE INSURANCE BUILDING: DETAIL.  
MCKIM, MEAD, AND WHITE, ARCHITECTS.

an enormous spread eagle seems always about to fly. Externally—and internally as far at least as the splendid banking-room and vestibules are concerned—it is the perfection of the detail which captivates one, as well on account of the judicious placing and fitness of the ornament to the member or space which it decorates as because of the remarkable sense of scale everywhere felt and produced. It is impossible to hope to convey any idea of all this by the means of photographic reproduction; only a very large photograph, and one taken from a position which it would probably be very hard to locate, could include the whole of such a building and also show something of its detail.

The impossibility of adequate representation is even more evident in a case such as the First National Bank in Chicago (Fig. 10), by Burnham

and Polk, where both height and ground area are great and the building stands upon comparatively narrow streets. This again is a remarkably fine building, which, however, must be seen to be fully appreciated; a great mass which rises sheer from the street as the cliffs do from the water at Dover. The proportions and detail of the cornice and the few projecting base lines are extremely well studied, and in spite of, perhaps even because of, the honeycomb of windows the whole is monumental and dignified in effect. Nowhere, however, is the imagination allowed to run away with reason, every office is planned just as it should be, expressed just as it should be, while the lines of steel stanchions and the girders between them are faithfully followed by the clothing of stone. Such a building comes as a relief among the commercial





FIG. 10.—THE FIRST NATIONAL BANK BUILDING, CHICAGO.

D. H. BURNHAM AND CO., ARCHITECTS.

structures in any city, where one is apt to find almost endless elaboration, ostentation, and decoration; where the ornate and clever are so numerous as to be monotonous, and only the simple has value, by contrast, among them. Simplicity of scheme has, fortunately, been much sought during recent years in the designing of commercial buildings. Striving after complicated and "original" decorative effects in the treatment of the elevations has become less and less frequent; the "picturesque" has given way to the monumental, and the commonly accepted forms of decorative composition which dominated nearly all of the earlier designs are being replaced by others of a more original—in the broad sense of the word—more vital character. To trace this change we must turn again to some of the earlier buildings to compare them with later works. The view up Broadway (Fig. 11), showing the Manhattan Life Building in the foreground—one of the earliest of the high buildings—shows the storeys grouped in twos and threes, and the upper portion divided into towers and a dome. The façade is designed without reference to the sides, yet, apparently—since windows and an elaborate bridge, some two hundred feet



FIG. 11.—VIEW UP BROADWAY, NEW YORK CITY, SHOWING THE MANHATTAN LIFE BUILDING IN THE FOREGROUND.

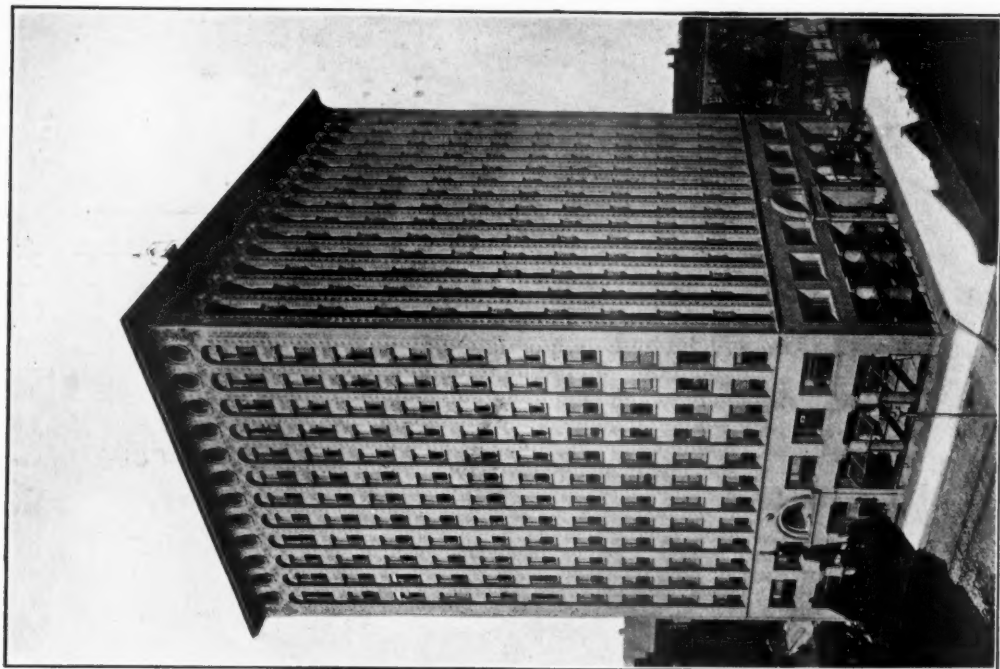


FIG. 13.—THE GUARANTY BUILDING, BUFFALO, NEW YORK.

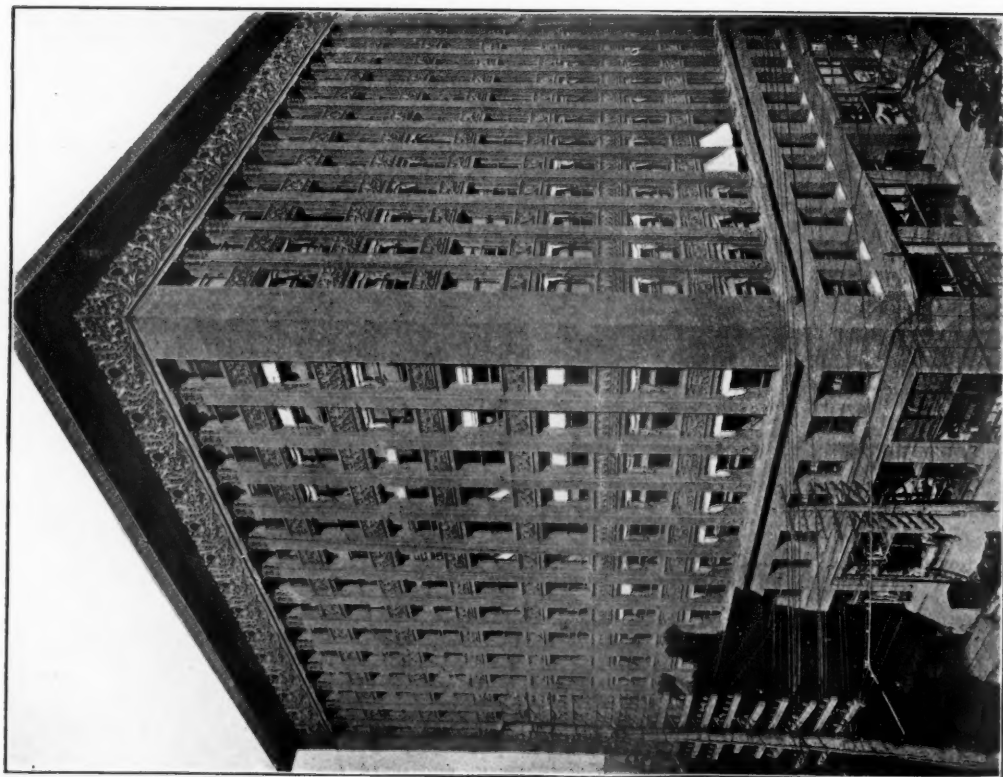


FIG. 12.—THE WAINWRIGHT BUILDING, ST. LOUIS, MISSOURI.  
LOUIS H. SULLIVAN, ARCHITECT.



FIG. 14.—DETAIL: ENTRANCE TO THE CONDICK BUILDING, BLEECKER STREET, NEW YORK CITY.

LOUIS H. SULLIVAN AND L. P. SMITH, ASSOCIATED ARCHITECTS.

VOL. XXIV.—H

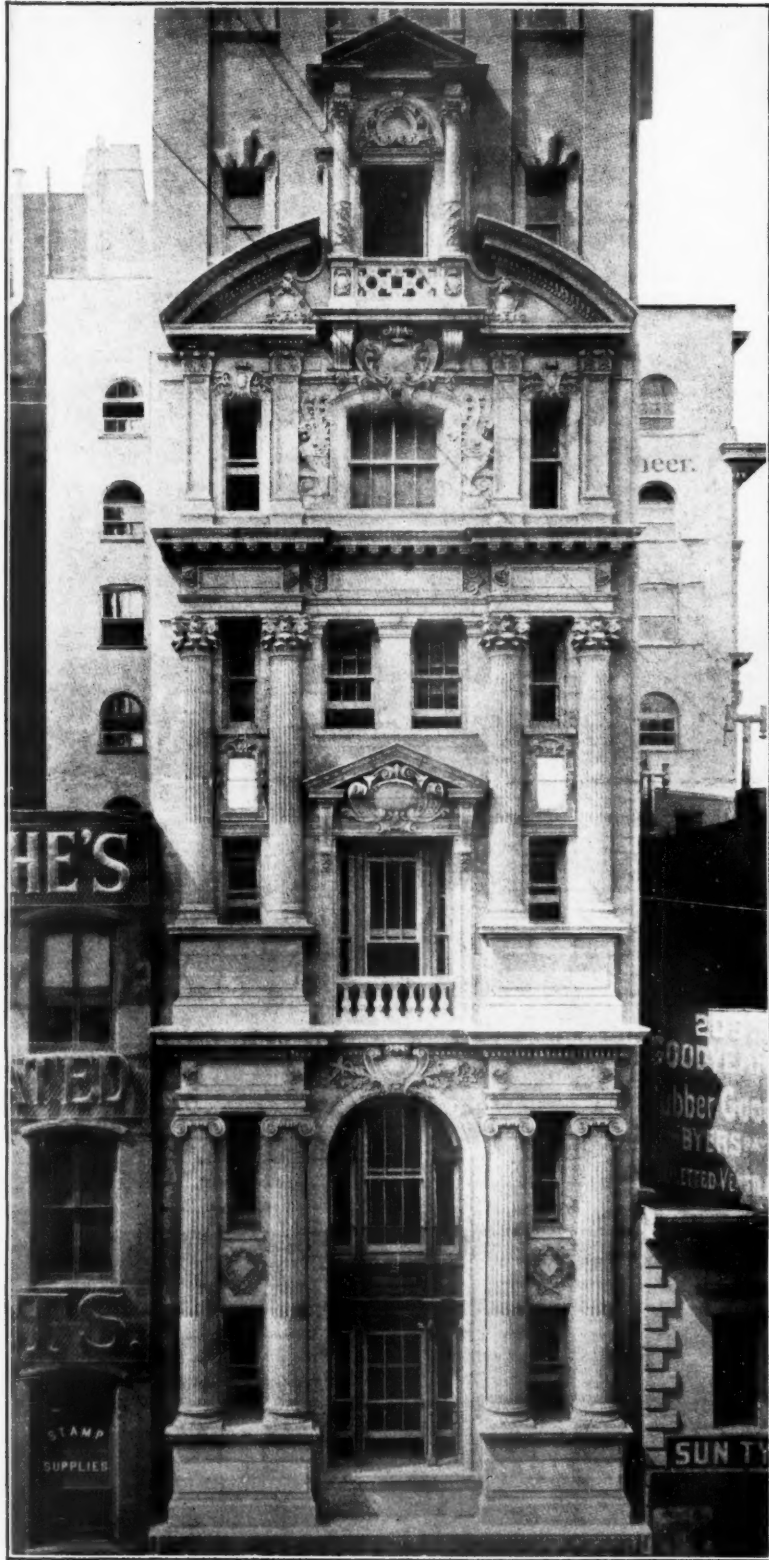


FIG. 15.—DETAIL, UPPER PART, BROADWAY FRONT OF THE "MAIL AND EXPRESS" BUILDING, NEW YORK CITY. CARRÈRE AND HASTINGS, ARCHITECTS.



above the pavement, are built in one side—it was not anticipated that another building of equal height might be built adjoining it. Beyond, in the middle distance, is the American Surety Building, to which I have already referred. In this latter, each storey is clearly defined, and a single scheme of treatment is carried all round the building, while rights of light were arranged by treaty with adjoining owners. The whole exterior is of one colour and one material, which alone was a very important step in the direction of simplicity.

Of the two types of high building which may be considered to be developed beyond the experimental stage, one in which each and every office is expressed in exactly the same way, and in which the lines of the steel frame are apparent, in which there is no dividing into parts for merely conventional decorative effects, but the whole is treated as a unit; this one owes its development largely to one man who both by his works and writings has done much to create an inventive school of architecture among the young architects in the United States, especially among those of the middle-west, which has its centre in the large

town of Chicago, the home city of this architect: Louis H. Sullivan.

Mr. Sullivan seems to have been the first architect to glory in the height of his new problem; to have no desire to conceal or break up that height, but rather to emphasise it in his designs. His Wainwright Building, St. Louis, Missouri (Fig. 12), was probably the first example of the steel-frame structure in which prominence is given to the lines of stanchions and to the girders between them, and where the only ornamentation follows these structural lines. This is a building of but moderate height, being only nine storeys; above is a storey which is included in the fall of the flat roof, which latter projects boldly over the wall and protects the fronts from the rain. This storey contains the heating circuit, ventilating apparatus, storage tanks, &c., and is treated as a frieze, executed, together with the cornice, wholly in highly-ornamented terracotta. Approximating in width the height of this frieze, the strong-appearing corners—which, however, by their very slight reveals, proclaim a steel frame behind—and the broad bands of surface

above and below the first-storey windows frame in the light lines of the mass of the building, and serve to satisfy the eye—which at the time this building was built, some fifteen years since, was accustomed only to the forms of stone construction—of the stability of the whole. The two lower storeys—ground and first floors—are given up to shops, and these storeys are executed in a covering of red sandstone. The remainder of the projecting shell of masonry is of dark red brick which matches perfectly the ornamented terracotta. There is no pretence that any of this masonry shell is structural, the slender dimensions of the supporting piers, the ends of the thin courses of stone, the slight reveals, all indicate clearly that this is a construction of steel which is merely clothed or protected against fire and the elements by the thin masonry case which surrounds it.

There are many other points of interest to study as regards this building, as in the way the details have been treated—apart from their singular originality—such as that the ornament upon the stonework is all *carved into* and that upon the terracotta is *modelled out from* the main surface of the material. Also, that the ornament, which is so slight in its



FIG. 16.—DETAIL, LOWER PART, BROADWAY FRONT OF THE "MAIL AND EXPRESS" BUILDING, NEW YORK CITY, CARRÈRE AND HASTINGS, ARCHITECTS.



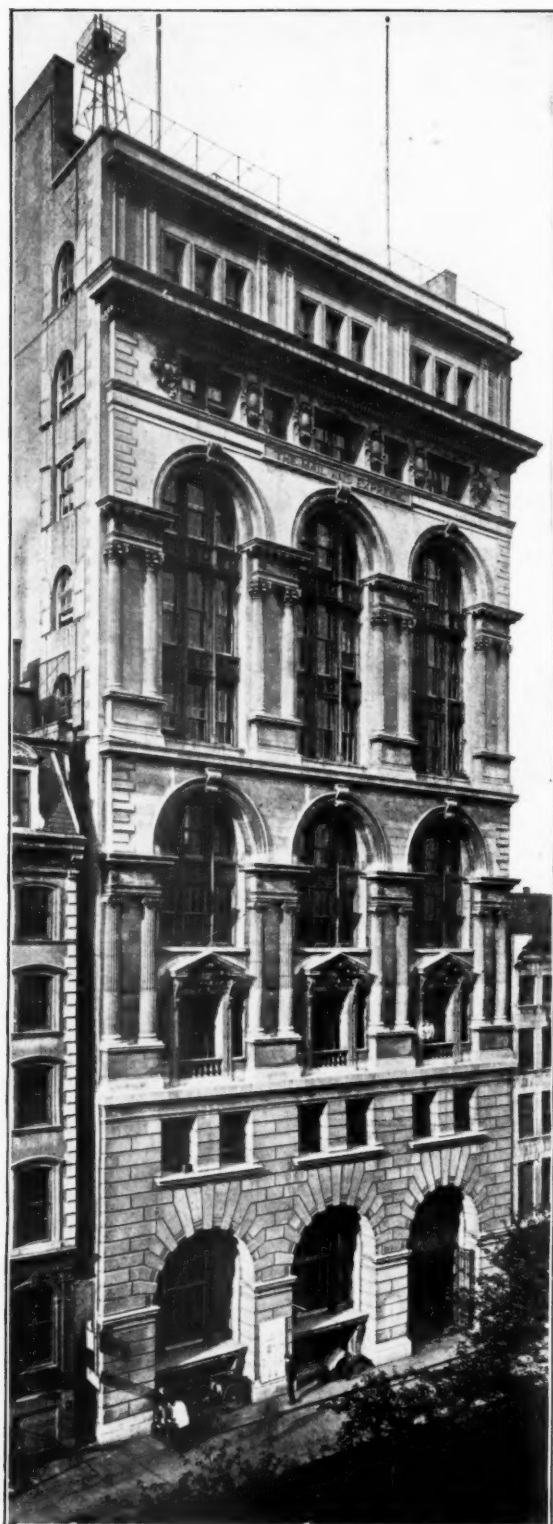


FIG. 17.—FULTON STREET FRONT,

"MAIL AND EXPRESS" BUILDING, NEW YORK CITY.

CARRÈRE AND HASTINGS, ARCHITECTS.

projection in the lower storeys as to seem almost the natural texture of the material from which it is cut, increases gradually in projection the farther it recedes from the eye. It may be objected that the alternate piers in this building do not contain a stanchion, but are as large in their dimensions as those which do. Obviously this was adopted to preserve the unity of the design, and by the effect of multiplicity of a single motif to exaggerate the apparent size of the structure.

In his late designs, such as the Condict Building in Bleecker Street, New York, Mr. Sullivan has overcome nearly every criticism which may be made upon rational grounds, and here also may be seen some of the most highly interesting of his marvellously complex and fascinating ornamental detail (Fig. 14).

Among the best of the picturesque examples which were characteristic of the work of ten to twenty years ago may be mentioned the buildings of the American Baptist Publication Society, by Frank Miles Day, and the Harrison Building, by Cope and Stewardson; the City Trust Building, by Wilson Eyre, in Philadelphia; the Fiske Building, by Peabody and Stearns, in Boston; the Wolfe Building, in Maiden Lane, by Henry Hardenbergh, the *Mail and Express* Building in Broadway and Fulton Streets, New York (Figs. 15 to 17); this last building, the work of Carrère and Hastings, is especially interesting on account of the extreme narrowness of the Broadway front, which is only about twenty-five feet wide, and the very great difficulty of treating such a façade, which must be almost filled with windows, and six or seven times as high as it is wide. In this case the architects have produced a decorative treatment which is immensely clever and sprightly; they have tossed to the winds all theories which demand expression of the plan upon the façade or call for the limitation of ornament to the decoration of constructive parts. There is no suggestion of the iron structure of the building; there is only a plain wall of stone with openings for light or, where required, to assist the decorative balance. The decoration is constructed outside of and upon the wall, which serves as a background; it starts with four caryatides supporting a broken straight pediment, through which rises a framed, curved-pedimented window, at the sides of which the wall behind is rusticated, and forms a pedestal storey to two superimposed orders, each running through two storeys; above the upper tier, the seventh storey is treated as an attic; this again has a broken and curved pediment, from the tympanum of which projects the small balcony to an arched window adorned with Corinthian columns at either side, and covered with a pediment; the windows at each side of this large one

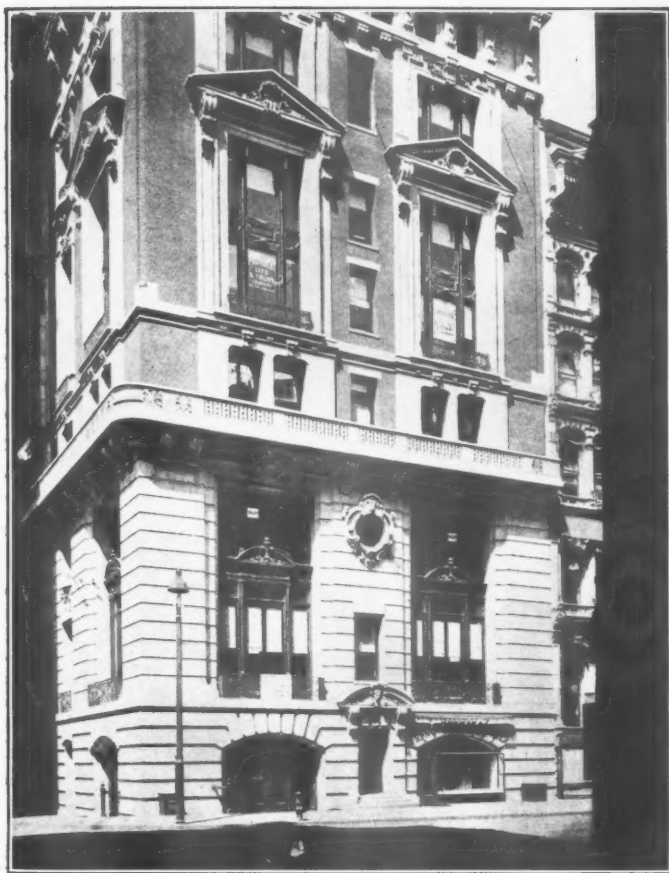


FIG. 18.—THE SINGER BUILDING, NEW YORK CITY: DETAIL.  
ERNEST FLAGG, ARCHITECT.

and those in the storey above are comparatively plain, and between the windows very flat pilasters extend through both storeys and terminate in cartouches under an elaborate cornice with a richly-detailed cheneau which serves as a railing to the balcony thus formed above this cornice, which is in effect the principal cornice to the building; the next storey, which is a high one with an arched central opening and double columns either side, is in the nature of an attic to the whole structure; but there is an attic, to this attic, having a pediment in the centre with a rich cresting. The ends of the side walls extend above this and terminate as a sort of plinth to pedestals supporting elaborate vases. The building is finished with a high square Mansard, from which rises a light and graceful octagonal tower of two principal and two intermediate stages, carrying a flag-pole and weather vane. The transition from the square roof to octagonal tower is managed with the cleverness which characterises the whole design from the ground up.

Interesting and pleasant as we find this little strip of building among its huge and plain neighbours, it is only under such exceptional circum-

stances as those presented by this particular problem that such design could be either justified or possible. The simpler and less successful façade on Fulton Street is open to much the same sort (though less) of criticism as the Manhattan Life Building, and on the whole this building leaves much to be desired. It adds nothing new to architecture, and avoids rather than helps to solve the problem which the office building presents. In their essay in the competition for the American Surety Building the same architects struck a much higher note, and the design of those storeys which may be termed the "shaft" of the building has had a material influence upon many of the designs which have lately appeared. Their Blair Building, New York, a still later study, in which bays of iron, separated by narrow piers of stone, are crowned with a bold projecting cornice cast in iron, is one of the most successful of all the designs which have thus far appeared among those which may be considered as dignified by the inspiration of a conceived ideal.

Another architect whose study of the office building has led to similar results is Mr Ernest Flagg. In his

design for the Singer Building, built ten or twelve years ago, Mr. Flagg adopted the expedient of a colossal window treatment extending through two storeys, and has so divided this building horizontally—by the employment of a projecting balcony, which partially screens the fourth storey, and by a heavy cornice, which includes a storey between its consoles, with a balcony rail above it, which also screens the ninth storey—that the first impression created is that it is composed of four or five giant storeys, an impression which is further enhanced by the combination of red brick with black mortar joints, and the white stone in which all architectural features are executed. The detail (Fig. 18) is strong and clean and very monumental, but the design is at fault in accusing large halls where none exist. Less impressive but more satisfying to the analytical mind is his Produce Exchange Bank Building, at the corner of Broadway and Beaver Street, in which the only lines which are not constructive are two balconies, one in stone and the other in iron, which divide the height into contrasting horizontal and vertical rectangles. It seems like a prank of fate that Mr. Flagg—who, perhaps

more than any other architect in the United States, has, for some fifteen years, persistently condemned the high building altogether—is, at the moment of writing, the architect of the highest completed commercial structure in the world—the tower, 609 ft. high and containing forty-one storeys, of the new Singer Buildings.

The building of moderate height for New York—of, say, ten to fifteen storeys, with a tower forty or more storeys—is the up-to-date phase in office-building design, as witnessed by the recently completed Singer Buildings, the tower of which is treated as a great campanile and finished with a dome, and the tower now in course of construction at the corner of Madison Avenue, Twenty-fourth Street, which will complete the buildings of the Metropolitan Life Insurance Company on the site reaching from Twenty-third to Twenty-fourth Streets and from Madison Avenue to Fourth Avenue. This building or group of buildings (Fig. 19), of which the first portion—at the corner of Madison Avenue and Twenty-third Street—was completed some twelve years ago, is extremely elaborate in its details, which are studied

from the most florid examples of the Renaissance in Spain. Designed originally, by Le Brun and Sons and Masqueray, to be carried out in terracotta, the owners changed the material to white marble. This building, the tower of which is to be forty-six storeys (660 ft.) high, faces Madison Square at its south-east corner, the tower being at the corner of Twenty-fourth Street; at the north-east corner (Twenty-sixth Street) is the Madison Square Garden, with its tower 350 ft. high. The tower of the former structure, like Mr. Price's design for the *Sun* Building, follows in its principal lines those of the former campanile of St. Mark's, while the latter is a lighter and graceful restudy by the late Stanford White—Italian Renaissance in the style of its details—of the Moresque and Renaissance combination which makes up the beautiful tower of the Giralda at Seville. Between Twenty-fourth Street and Twenty-sixth Street is a row of structures of but a few storeys—two to four or five—among which is the splendid Madison Square Presbyterian Church.

FRANCIS S. SWALES.

(To be continued.)



FIG. 19.—METROPOLITAN LIFE INSURANCE COMPANY'S BUILDING, MADISON AVENUE, TWENTY-THIRD STREET, AND FOURTH AVENUE, NEW YORK CITY. N. LE BRUN AND SONS, ARCHITECTS.



# The Hamburg-Amerika Linie Building, London.

Arthur T. Bolton, and Stock, Page & Stock, Architects.



ERECTED by the Disconto Gesellschaft, the main portion of the ground floor and basement of the Hamburg-Amerika Linie Building, 14, 15, and 16, Cockspur Street, S.W., is now occupied by the latter company for their enlarged offices, the remainder of the building being available for letting as offices—to be divided into suites to tenants' requirements.

The building, which is of seven storeys and is of steel construction, stands on two different properties, and the main setting out has been unalterably determined by the conditions of the site, the requirements of the freeholders, and the exigencies of the light and air of the adjoining properties. The upper part of the façade is carried out in Portland stone from the Combefield quarries of the Bath Stone Firms, Ltd., who worked and fixed the material. The main shipping office is about 75 ft. by 40 ft. by 18 ft. high, and is treated as one large room, the left-hand side devoted to the cabin, and the right-hand to the tourist departments, with the cashier in the centre. Behind the cashier's department are the telephone cabinets and the typewriters. In the basement beneath the main shipping office are the baggage room, with strong room, fitted by the Ratner Safe Co., Ltd., goods lift to the back street, and extra office accommodation, lavatories, &c. The manager's room in connection with the main office is, approximately, hexagonal in shape, and has a domed ceiling; the walls are lined with panelling, painted white, with a marble fireplace.

The main office ceiling is of modelled plaster of considerable scale and relief; the walls are panelled 11 ft. high in choice Cuba mahogany with specially selected veneers in the upper tier of carved panels. The dividing pilasters are inlaid with mother-of-pearl of selected colouring, and the caps and bases of the secondary pilasters are of ormolu. The mahogany is of natural colour, polished but not stained, and is of golden yellow-brown in colour. There is a frieze of modelled plaster 6 ft. deep above the panelling, the principal bays having ovals representing by figure composition the four Continents.

All the modelling has been carried out by Mr. Schacht from the architects' drawings, and the casting was executed by Mr. Aubrey. The

central columns on the dividing line of the properties are of steel encased in concrete, and have been finished on the solid with superfine Keene's



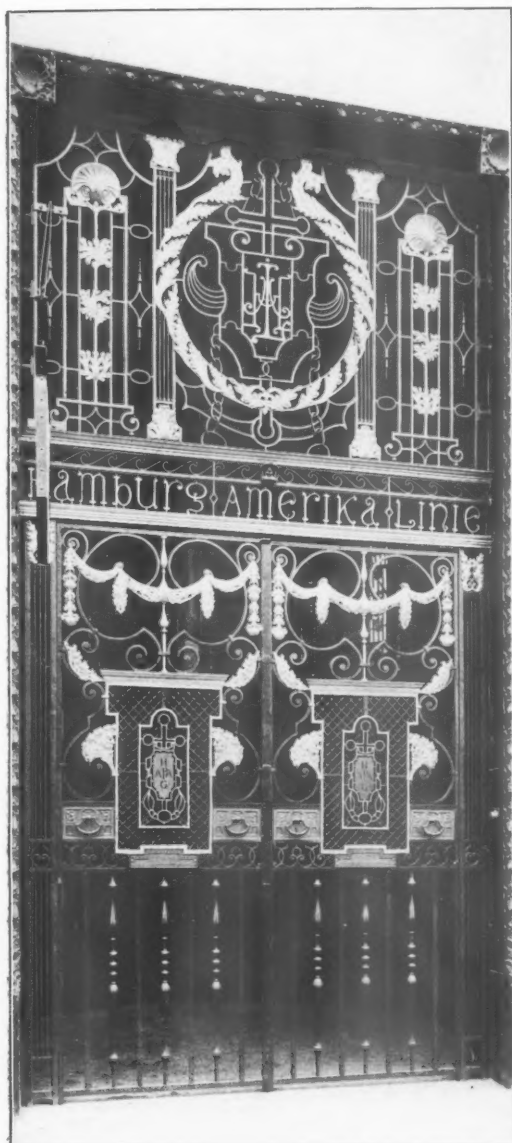
THE ENTRANCE.

Photo: Bedford Lemere.



*Photo: Bedford Lemere.*





WROUGHT-IRON AND GILT GATE.

*Photo: Bedford Lemere.*

cement and polished by Mr. Minshull to a white marble face, the bases being finished black, while the caps are gilded and in part burnished.

All the elaborate joinery fittings and furniture have been carried out by Waring and Gillow at their Hammersmith factory from the architects' drawings, and Mr. Raymond has been responsible for the solid mahogany carving. The show-cases and other special fittings have been made by Stanley Jones & Co. Ltd. The mother-of-pearl inlay was supplied and cut by Mr. Lucas. The floor is of interlocked indiarubber, laid out in white bands with a solid black filling, and has been executed by the New York Belting and Packing Co. from the architects' designs.

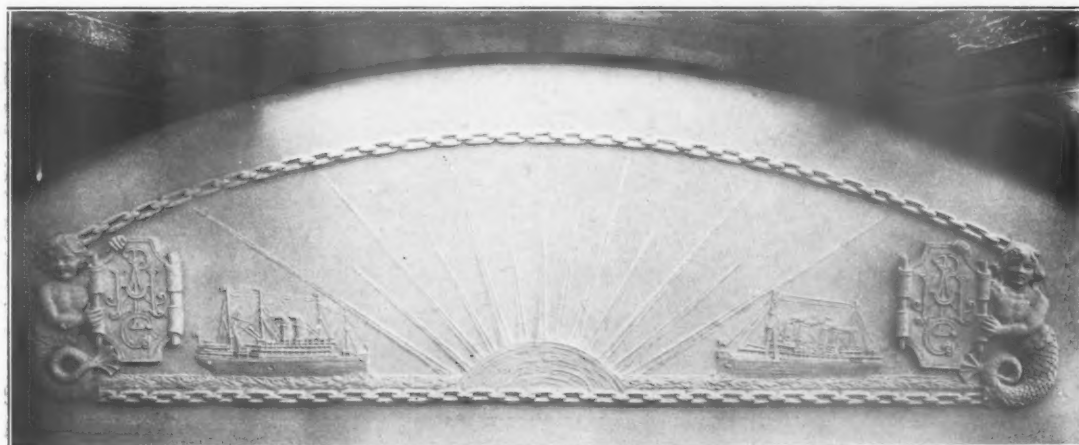
Irish green marble from Connemara has been used in the fireplace in combination with pavon-azzo and Italian Brescia.

The large and elaborate chandeliers and other fittings, the ormolu and bronze screens, door-plates, &c., and the large wrought-iron screen and gates to the main entrance, and also the balcony railings, have all been executed at Birmingham, from the architects' drawings, by the Birmingham Guild of Handicraft.

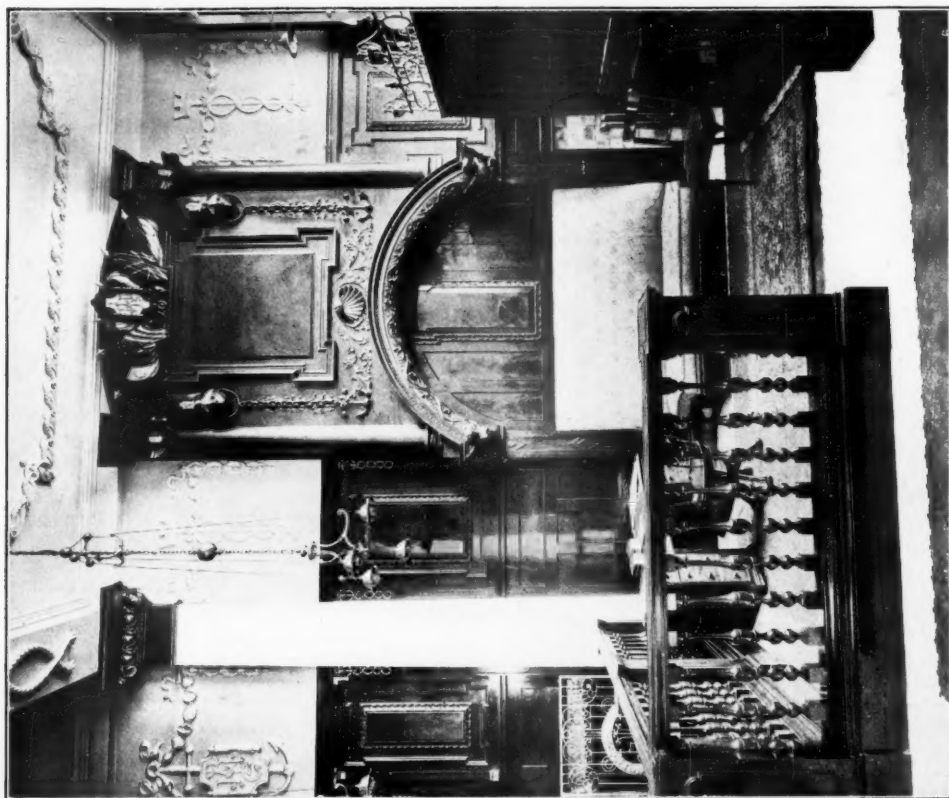
The external bronze work, including the large panel with life-size figures over the entrance to the shipping office, was modelled by Mr. J. Wenlock Rollins, and cast by Mr. Burton, of Thames Ditton.

There are two lifts, installed by R. Waygood & Co., Ltd. One is an electric passenger lift to raise nine persons from the basement to the fifth floor, a height of 84 ft., at a speed of 140 ft. per minute. The other lift is a hydraulic lift for baggage, on the direct-acting principle. This takes a load of 15 cwt., and works between the basement and the street level, a distance of 7 ft. 6 in.

The sculpture in Portland stone on the façade comprises two large figures in half pediments



LUNETTE IN ENRICHED PLASTERWORK.



*Photos: Bedford Lemere.*

DETAIL, MAIN HALL.



DETAIL, MAIN HALL.



Photo: Bedford Lemere.

THE MAIN HALL, LOOKING TOWARDS THE STREET.



*Photo: Bedford Lomere.*

THE MANAGER'S ROOM.





Photo: Bedford Lemere.

THE MANAGER'S ROOM.

## 134 *The Hamburg-Amerika Linie Building, London.*

representing Germany and America, and a frieze of nine bas-relief panels across the curved lines of the bay windows, the subjects being the chief travel stories of antiquity. These were all modelled and carved by Mr. W. B. Fagan.

The heating arrangements have been carried out by Messrs. J. H. Nicholson & Co., of Suffolk House, Cannon Street, London, E.C. They consist of a low-pressure hot-water boiler in the basement, serving by mains over ninety radiators

in the building, one of each being fixed in each office complete, with controlling valve for the regulation of the temperature.

Hall's Washable Distemper was extensively used for the decorations, the colours employed being Nos. 2, 6, 7, 8, 9, 12, 16, 26, 40, 41, 47, and 71 in the colour book, and No. 6,058, a special green made to suit the architects' requirements.

The work occupied about eighteen months, and the total cost approaches £50,000.

### THE HAMBURG-AMERIKA LINIE OFFICES, LONDON.

ARTHUR T. BOLTON; STOCK, PAGE & STOCK, Architects.

WIDNELL & TROLLOPE, Quantity Surveyors.

Mr. SANDALL, Clerk of Works.

THE WARING WHITE BUILDING CO., LTD., General Contractors.

Mr. BROOKS, General Foreman.

#### SOME OF THE SUB-CONTRACTORS.

J. WHITEHEAD & SONS, LTD.—Norwegian Granite.  
 WARING & GILLOW, LTD.—Joinery (Deal and Hardwood).  
 W. W. HOWARD BROS. & Co.—Special Veneers.  
 Mr. LUCAS.—Mother-of-Pearl Inlay.  
 SCHACHT & AUBREY.—Modelled and Cast Decoration.  
 THE BRITISH DOLOMENT CO., LTD.—Paving.  
 STUART'S GRANOLITHIC STONE CO., LTD.—Concrete Staircases and Cement Floors.  
 BEAVEN & Co.—Electric Wiring.  
 NICHOLSON & Co.—Heating.  
 THE BIRMINGHAM GUILD OF HANDICRAFT.—Bronze Screens and Wrought Iron Work.

Mr. BURTON.—Cast Bronze.  
 RATNER SAFE CO., LTD.—Party Wall Doors and Safes.  
 WRIGHT & Co.—Grate Interiors.  
 WAYGOOD & Co.—Hydraulic and Electric Lifts.  
 BURT & POTTS.—Casements.  
 HARVEY & ASHBY.—Glazing.  
 STANLEY, JONES & Co.—Show Cases.  
 BURKE & Co.—Mosaic Floor Vestibule.  
 NEW YORK BELTING & PACKING CO., LTD.—Rubber Flooring.  
 THOMAS FALDO & Co., LTD.—Asphalt Flats, &c.  
 WARING & GILLOW, LTD.—Painting, &c.  
 Sissons Bros. & Co., LTD.—Hall's Washable Distemper.



DETAIL OF ENRICHED PLASTER CEILING.

Photo—Bedford Lemere.

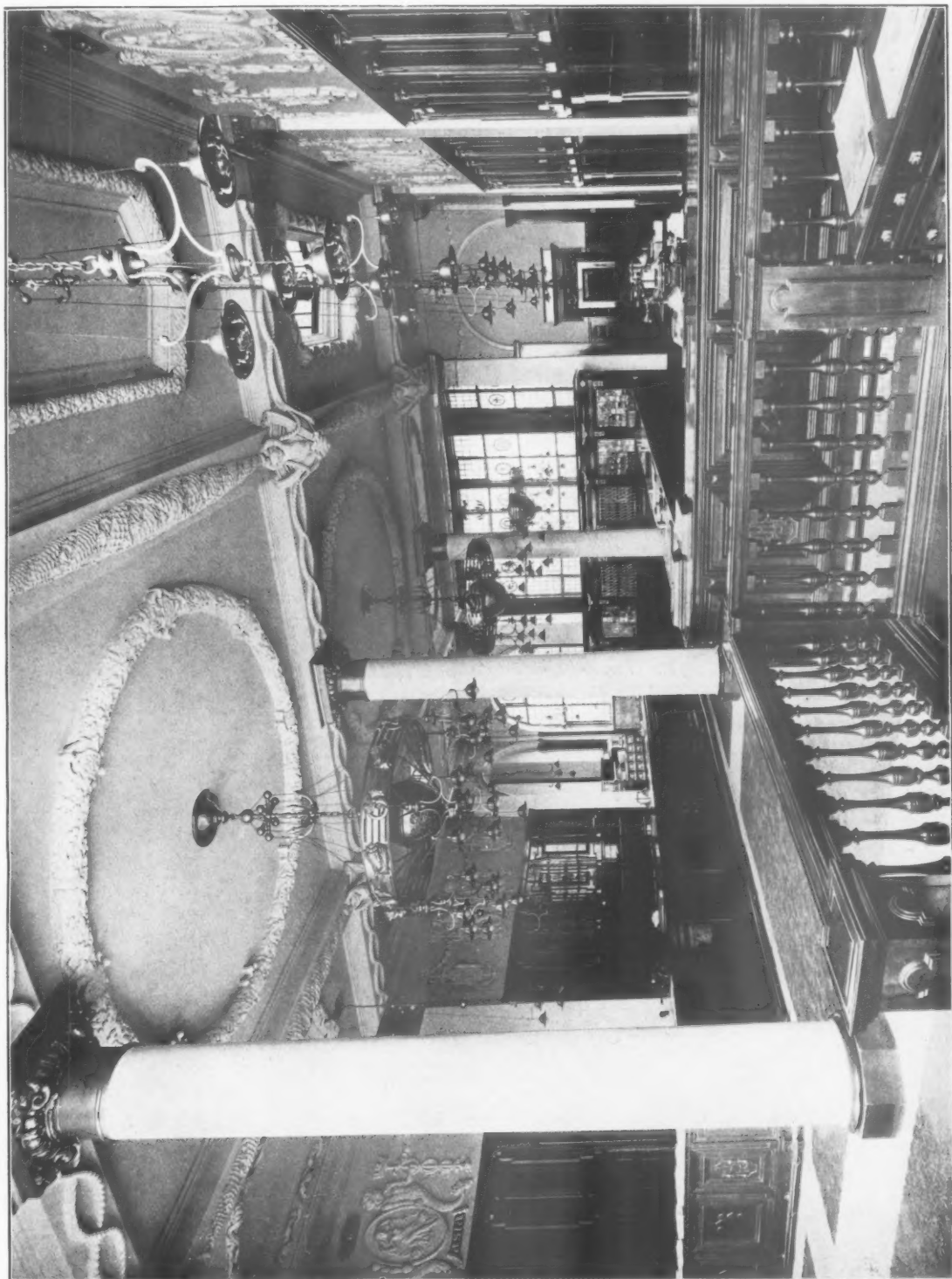
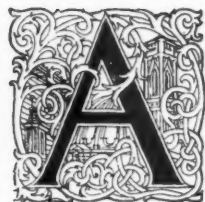


Photo: Bradford Lamere.

THE MAIN HALL FROM THE ENTRANCE.

## Notes from Paris.

### Garage Ponthieu.



As the number of motor cars in Paris increases daily, their housing becomes a matter of the first importance. It is impossible to have many garages adjoining blocks of flats, and those which exist are nearly all defective on account of the lack of space and air, and the inconvenience which they cause with their noise, smell, smoke, &c.

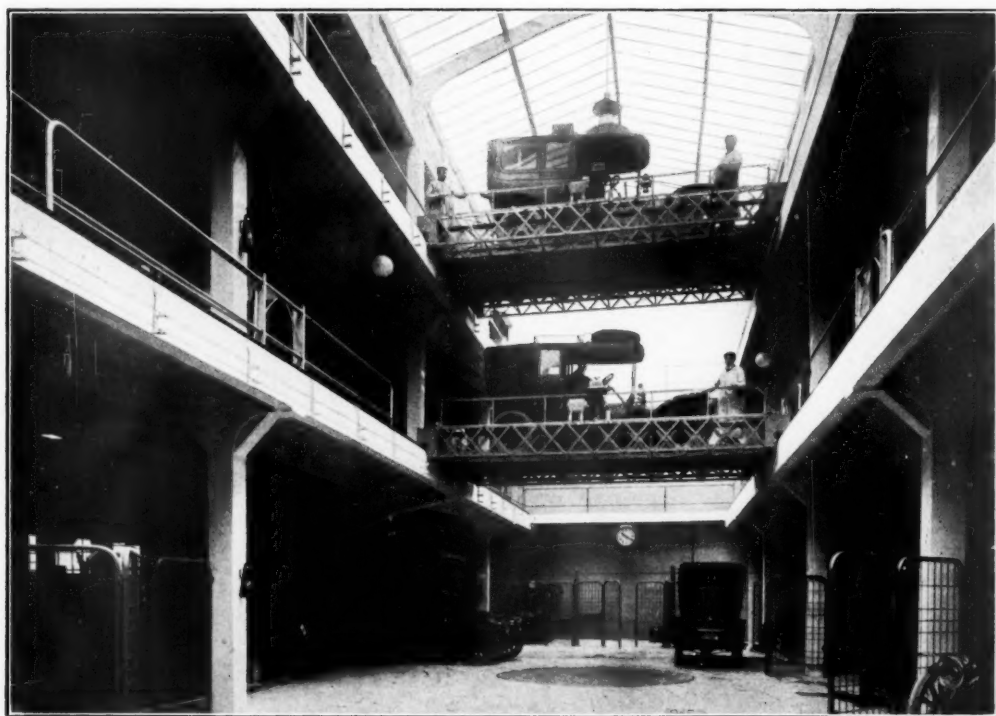
Of the numerous garages built near or in the wealthy parts of Paris may be mentioned the Garage Ponthieu, 51, rue de Ponthieu, off the Champs Élysées, as being the most modern and well equipped. It was designed by MM. A. & G. Perret, some of whose architectural work has already been illustrated in *THE REVIEW*.

The building consists of a basement, ground floor, with two storeys above. Overlooking the street are the inspector's and manager's offices, the whole having a frontage of 63 ft. The cars on

the ground floor enter straight into the boxes, which are 9 ft. wide; there are 33 of these, and the lattice partitions stand out obliquely from the wall, thus facilitating the work of entering and leaving. At the end of each box is a cupboard for the tools and accessories. In front each box has a lattice door which locks, the key being in possession of the chauffeur, and each car is thus completely isolated, no one being able to touch it.

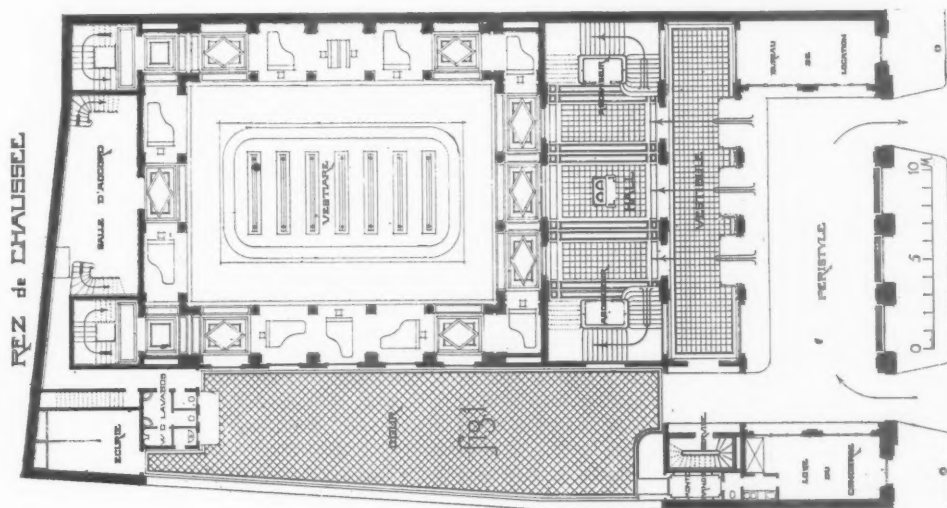
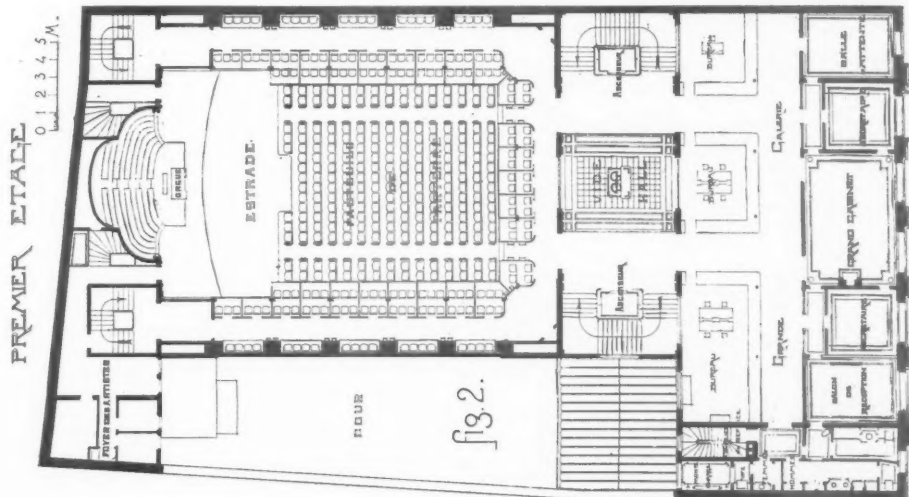
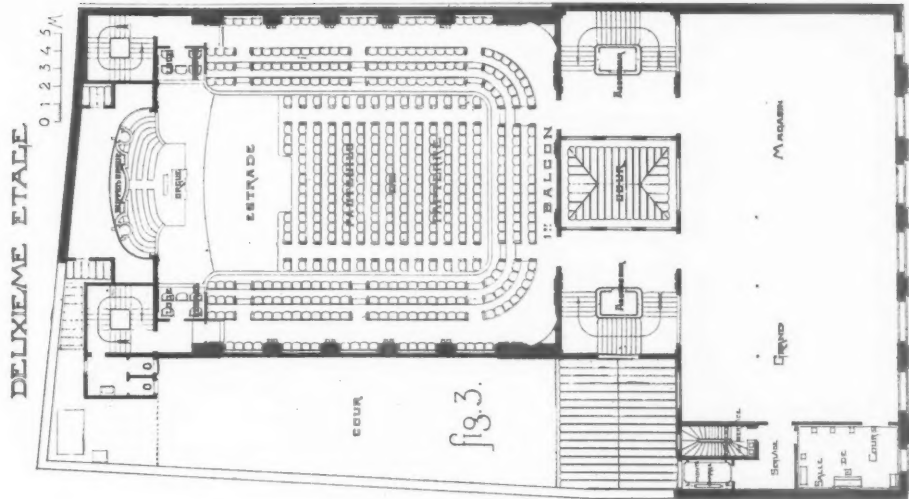
On the upper floors, which are in the form of a large gallery running round the hall, the cars are placed perpendicularly to the axis of the building. A car which has to be placed in one of the upper storeys is taken to a turning plate at the end of the hall, and is then run into a powerful carriage lift, 12 ft. broad, which takes it up to its own floor; here a swing-bridge, worked by electricity, conveys it to the place reserved for it. This manoeuvre is carried out with extreme rapidity; two or three minutes are enough to take a car from its place on the second floor down into the street.

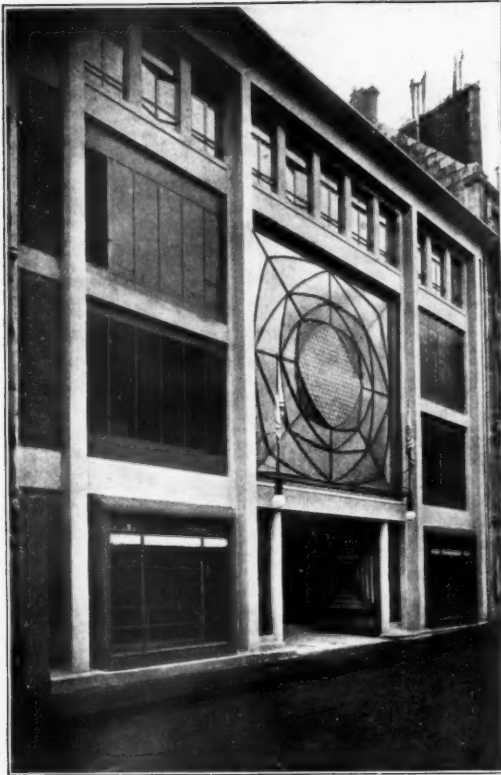
The workshop for repairs is on the second floor, which is more practical than placing it in the basement, where there is generally a complete lack



GARAGE PONTHEIU. INTERIOR.  
A. & G. PERRET, ARCHITECTS.





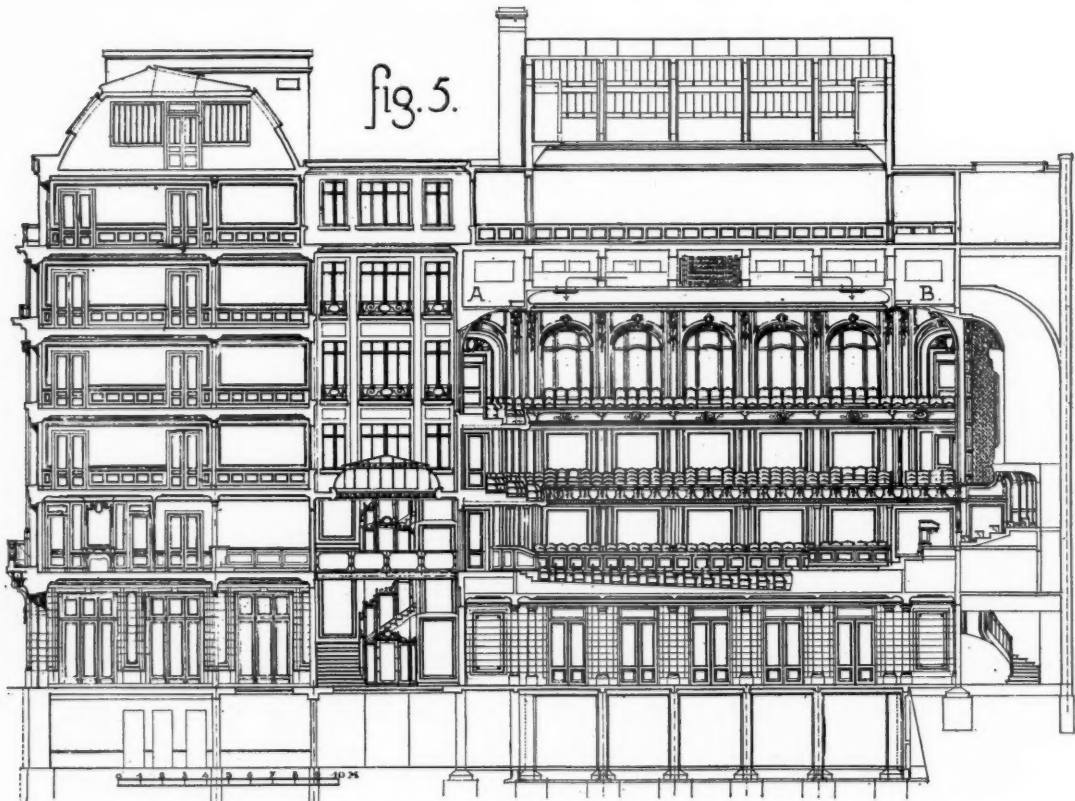


GARAGE PONTHEIU. A AND G. PERRET, ARCHITECTS.

of light and air. The washing is done at the extremity of the angle of the hall, thus keeping this unpleasant work as much as possible out of sight of the clients. Numerous powerful jets make the cleaning easy and rapid. The water in Paris is somewhat dear, and it takes a great deal to wash numbers of carriages properly, so the architects have had a well sunk on the spot, and draw up the supply into a large reservoir on the roof, the necessary power plant in the basement also producing the electricity for lighting purposes, for working the lifts, and for supplying the batteries.

In the narrowest and most remote part of the building are placed dressing-rooms, shower-baths, w.c.'s and lavatories, for the chauffeurs, who are thus provided with all conveniences. In a little court are the stores of petrol in a sort of cupboard with partitions covered with beton mixed with sand, in order to do away with all danger of fire. The spare stores are in the basement, with the storekeeper's office near the bookkeeper's, and the machinery, dynamos, batteries, hydraulic pumps, &c. On the third floor, overlooking the street, are the offices of the manager, of the director, of the board, &c.

The whole of the building is of reinforced cement beton. The last pillar of the great hall, in order to facilitate the turning of the cars and to keep clear



CONCERT HALL AND PIANO SHOWROOMS, RUE LA BOËTIE, PARIS. LONGITUDINAL SECTION. JACQUES HERNAUT, ARCHITECT.

the approach to the lift, is placed farther back than the others. The corresponding post on the first floor has, however, kept its place, thus forming a false pillar, which is possible only with reinforced cement. The same pillar is carried up to the roof, which is thus reduced to its simplest expression. All the partitions of the boxes and the balustrades of the galleries are formed out of disused naval boiler tubes.

In the front the divisions and the manner of construction are very clearly shown. Each storey is indicated by its floor, and in the centre the principal nave of the great hall is marked by a large rose window; lastly, the top storey, containing only the offices in front, is clearly seen by the division of its bays, forming at the same time a coping.

The area of the building is about 15,360 sq. ft., and the nett cost of the whole, including the lifts, swing-bridges, boring the well, &c., but not including the machinery, amounted to £11,200, a result which can be explained by the relatively low cost of buildings in reinforced cement.

### Concert Hall, &c., Rue la Boétie.

This building, belonging to the Gaveau Building Society, comprises a large concert hall containing 912 seats, smaller concert-rooms and shops for the sale of pianos, the whole well connected by broad staircases, passenger lifts, and lifts for the pianos. It has been designed by M. Jacques Hernaut.

On the ground floor a large peristyle for carriages gives access to the great vestibule, on one side of which is the porter's lodge and on the other the ticket office near the street. A spacious hall

leads out of the lobby, and from this ascend two great staircases and lifts. At the end is an immense cloak-room, two other staircases, a tuning-room, and two private staircases for the musicians.

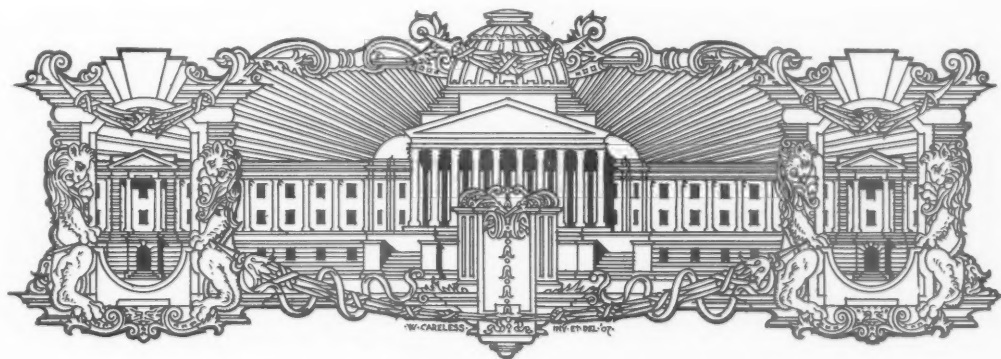
On the first floor, over the cloak-room, is the concert-room; it measures 73 ft. by 63 ft., without counting the organ and its loft. This storey contains the pit, facing and oblique to 25 boxes, 18 of which contain 6 seats. Overlooking the street and leading out of a broad gallery are arranged the different offices for the manager, secretary, director, &c.

On the first and second floors, which are exactly the same, we find the first and second balconies. In the front of the building are immense shops for the sale and exhibition of pianos, each one occupying a surface of 3,080 sq. ft., and beside each is a little lecture-room.

On the fourth floor, the part over the great concert-room is arranged as a ventilating space, taking its air from a court running along the building. Lastly, on the fifth floor, above this ventilating space, are arranged a room for quartettes and a small concert-room, each one having a lobby and being reached by the four staircases.

The stone frontage on the street, although it is not one of the walls of the concert-room, shows very clearly what is behind. The ground floor forms a basement, and the three storeys corresponding to the concert-room are marked by a colonnade. In this building we see the somewhat cold simplicity necessary for a business house, set off, however, by a certain richness required for one of the most frequented concert halls of Paris.

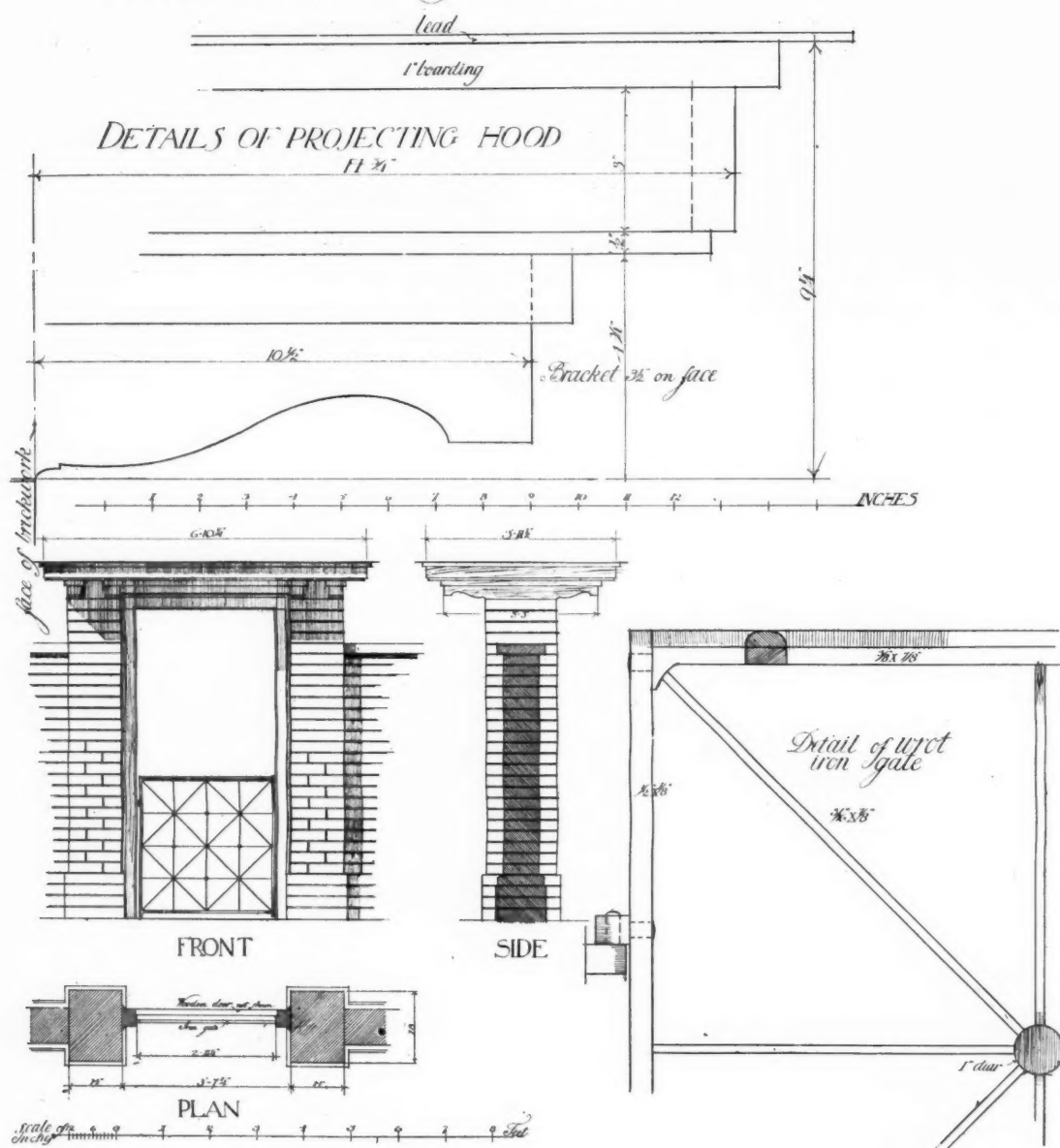
ROBERT MALLET-STEVENS.  
JACQUES ROEDERER.



# The Practical Exemplar of Architecture.

XXV.

## GARDEN GATE SALISBURY



WHETHER or not this unusual type of garden entrance is derived from the lych-gate, it is impossible to say; but the idea of its design is not dissimilar. However that may be, it forms a charming entrance to the garden, and becomes in some sort a frame enclosing a picture of green lawns and flower beds. The contrast, too, between the cool shadow cast by the overhanging hood and the sunlit garden and gleaming flowers

beyond is peculiarly delightful. We have a vague recollection of a similar gate leading to a long shady path full of dancing patches of light which entice the eye on and on to a gleaming circle of light where a fountain plays in the sunshine.

The iron-work of this gate is extremely delicate in design, and is a sufficient bar without being so heavy as to interfere with the view into the garden. The details of the woodwork, on the other hand,

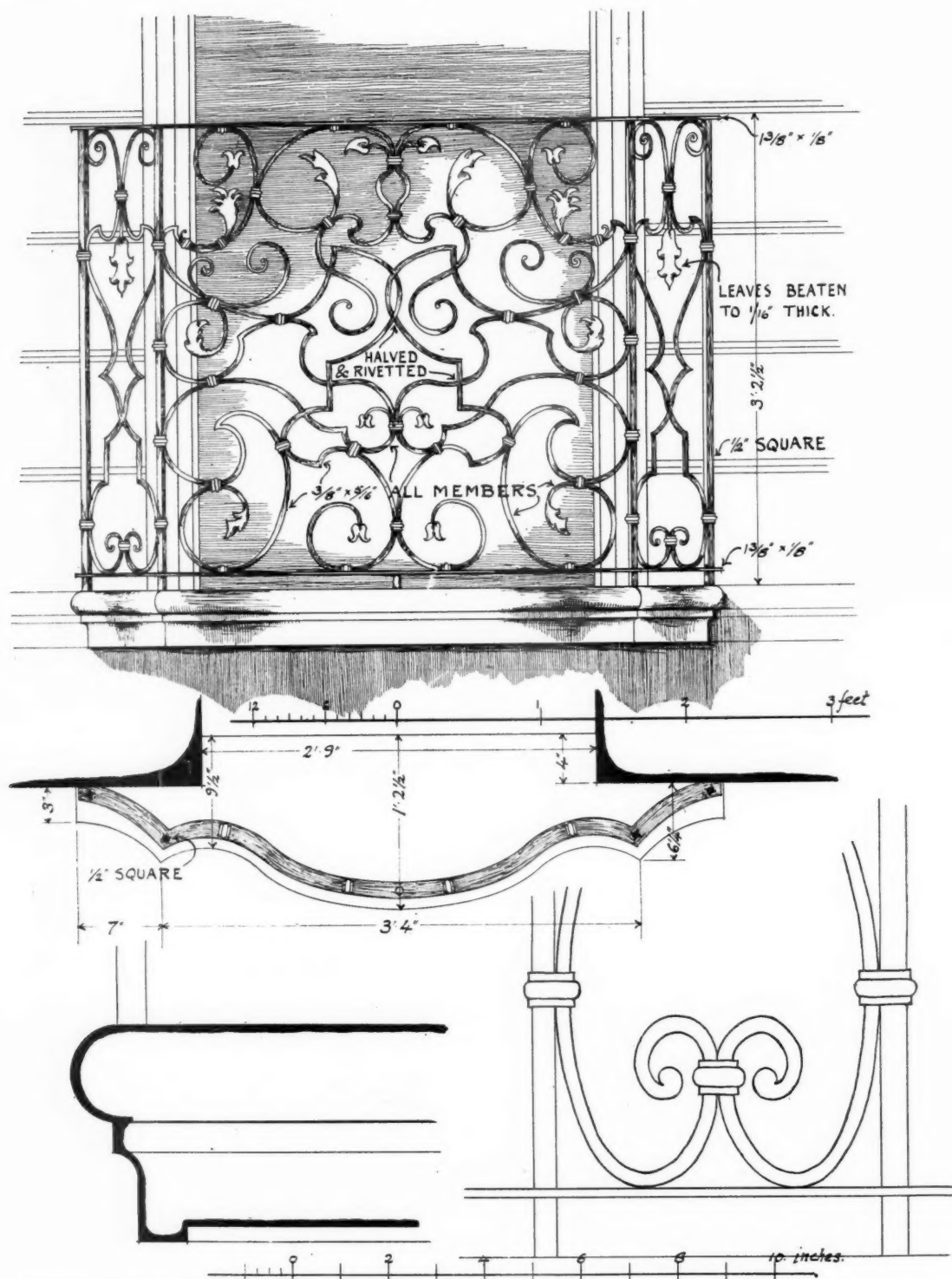




DOORWAY IN THE CLOSE, SALISBURY.



GARDEN GATE, SALISBURY

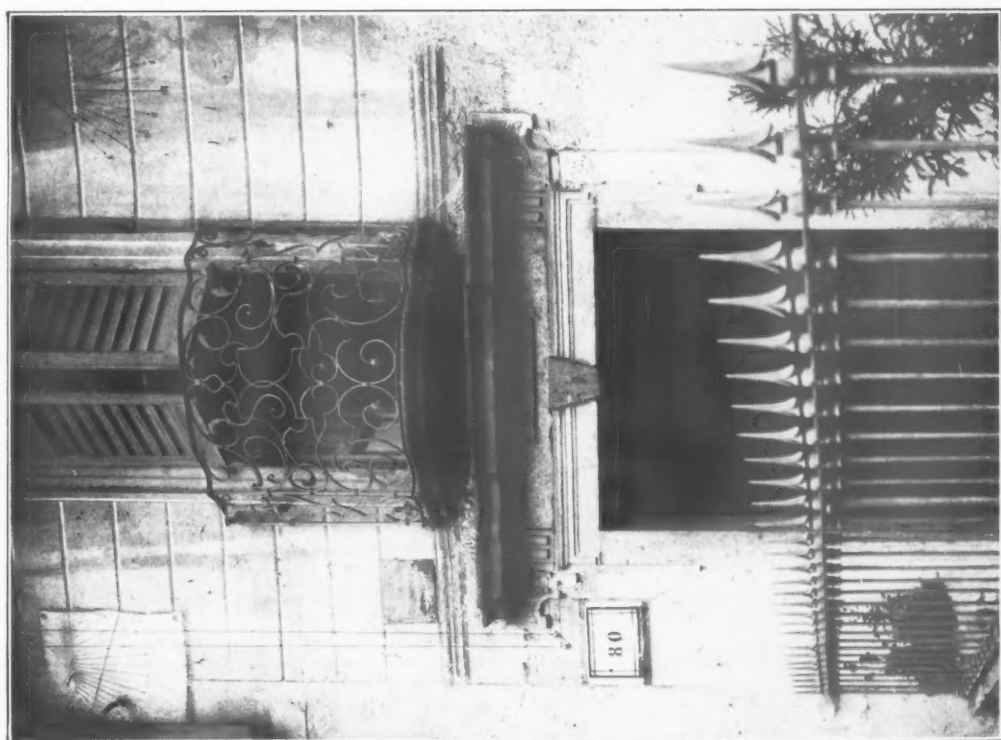
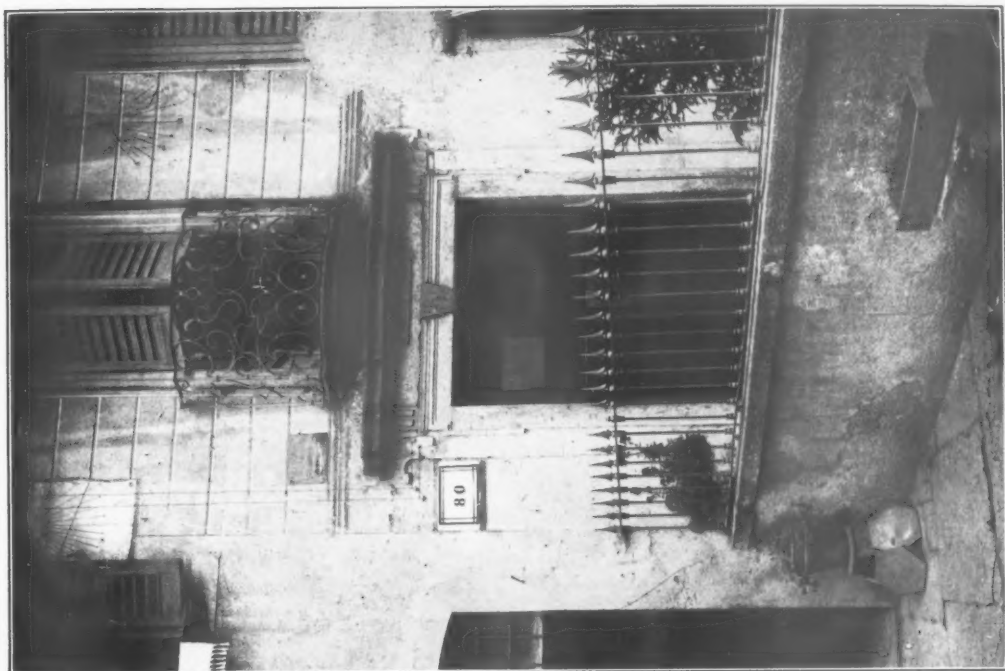


WINDOW BALCONY, ORTA, ITALY.

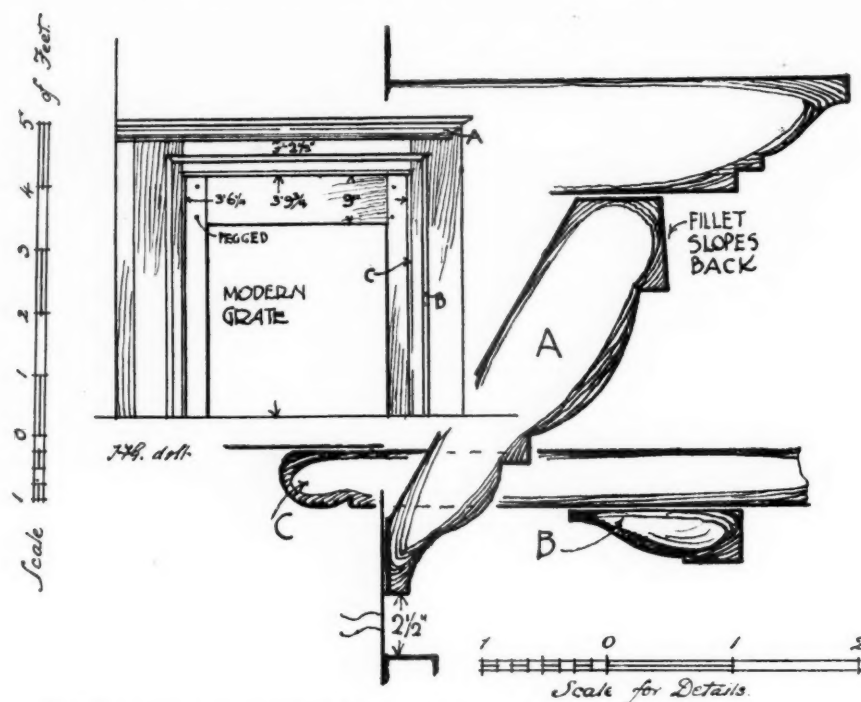
MEASURED AND DRAWN BY FRANCIS BACON.

are not particularly good; the bracket is poor, and the lack of mouldings is suggestive of some modern work which aims at originality by omitting them altogether, or leaving out the cyma in the

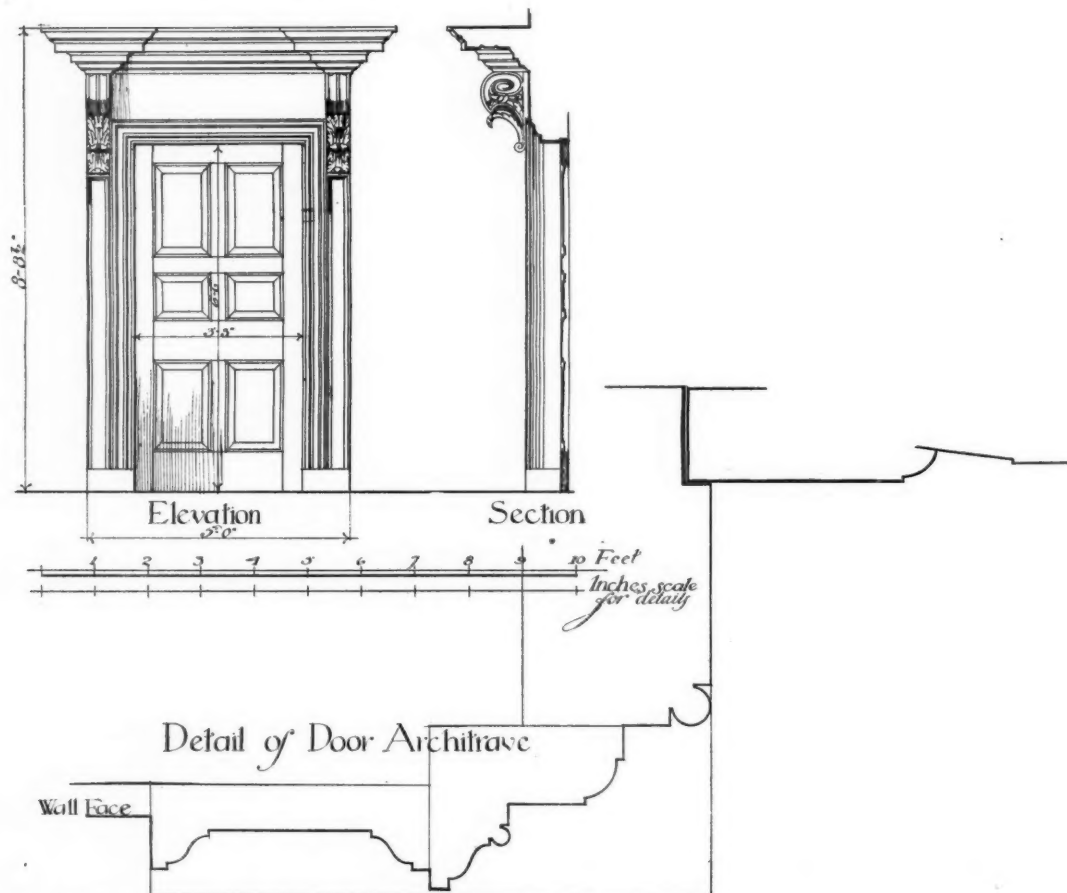
raking cornice to the pediment, or neglecting to use a bed-mould altogether. Probably it belongs to the nineteenth century, and is interesting on that if on no other account. J. M. W. HALLEY.



WINDOW BALCONY, ORTA, ITALY.



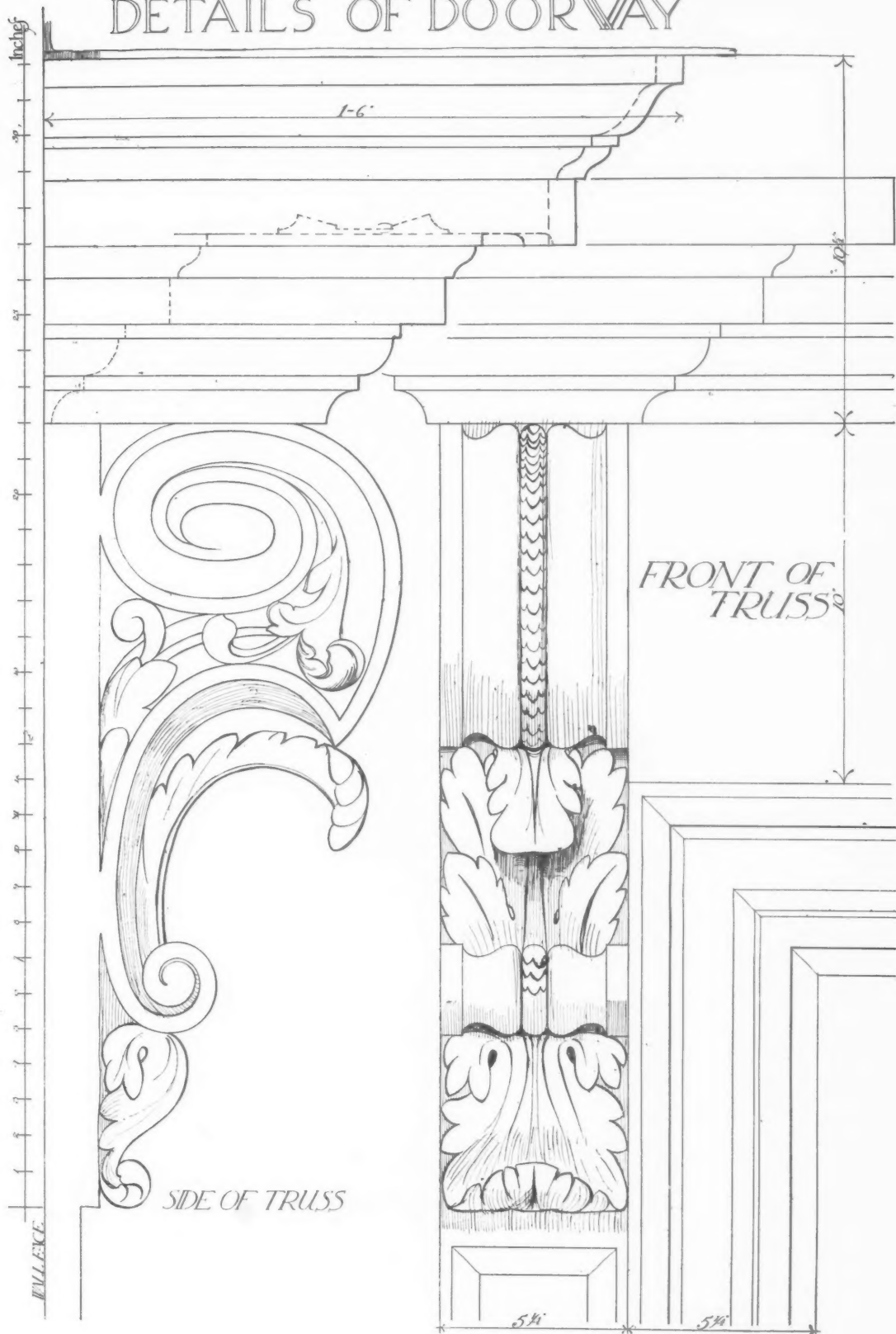
CHIMNEYPIECE IN THE OLD WORKHOUSE, MEOPHAM, KENT.  
MEASURED AND DRAWN BY T. FRANK GREEN.

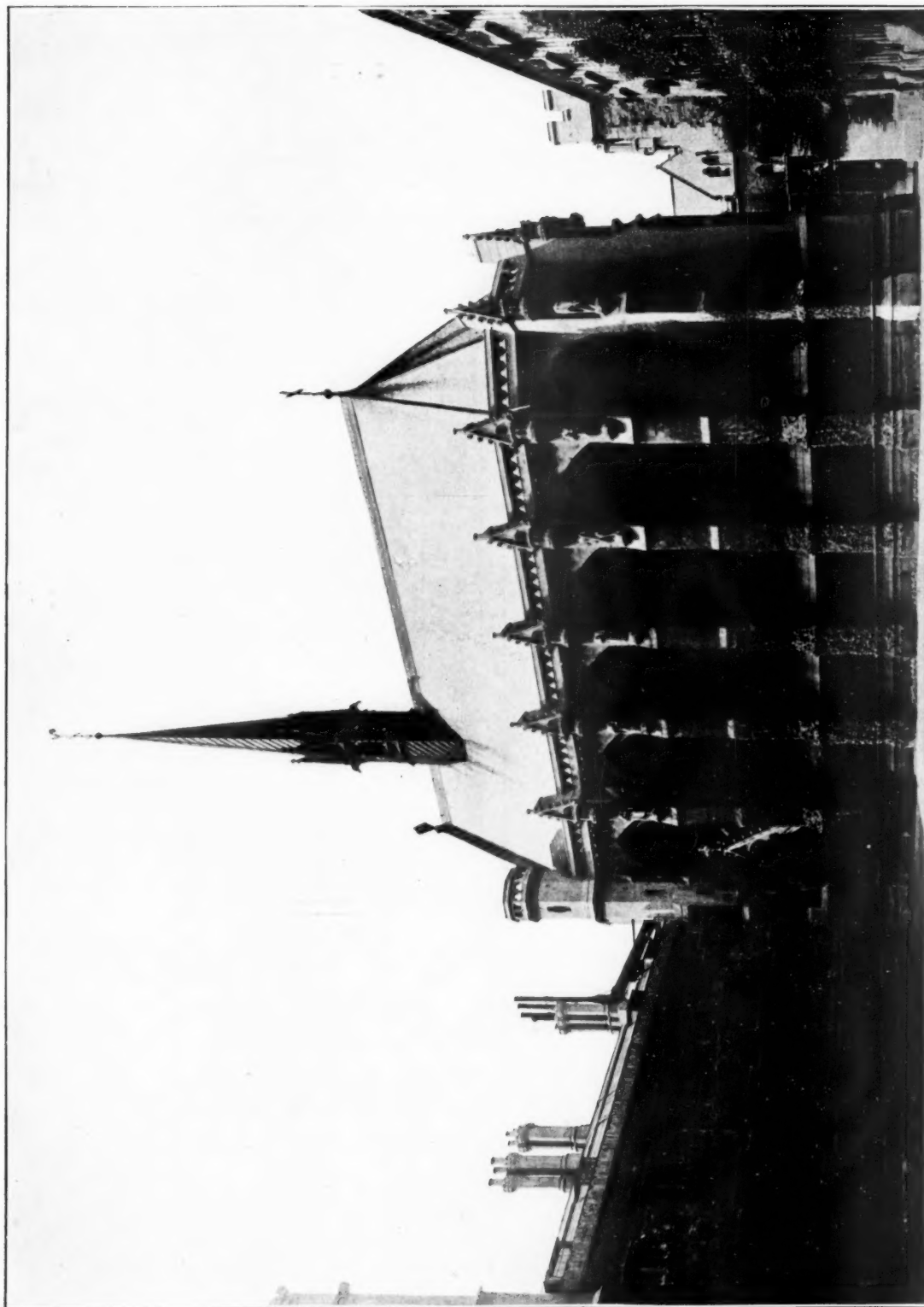


DOORWAY IN THE CLOSE, SALISBURY. MEASURED AND DRAWN BY J. M. W. HALLEY.



DETAILS OF DOORWAY



*Photo: F. M. Hoborn.*

EXETER COLLEGE CHAPEL, OXFORD.

## Sir Gilbert Scott, R.A.—II.

### II.—THE CATHEDRAL BUILDER.



THE man in the street Scott is generally known as the great restorer of our magnificent cathedrals and abbey churches, and it is also for his work in this direction that he has been most generally abused. In the twenty-five years between 1847 and 1872 the tide of restoration swept over the land with almost resistless force, sometimes washing away relics of the past, sometimes arrested by the bulwarks of conservative tradition. It is said, and has been said ever since Ruskin commenced writing, that in this period more irreparable injury was done than in the days of Puritan iconoclasm, and that Scott and all his followers were nothing better than vandals. It is, I believe, fashionable amongst a large number of architects and others to regard him in this light at the present time, but to what extent these people are informed as to facts is more doubtful. The man who never made a mistake has not hitherto been discovered, and until this happens we must allow for defects in everyone. Without attempting to deny that Scott was guilty of faults more or less grave in the course of his professional career, it must in justice be admitted that if it had not been for his marvellous constructive ingenuity, his painstaking thoroughness, and his profound knowledge of mediæval architecture, many of our cathedrals would have collapsed, and many more would have been mangled by far less trustworthy hands than his own. At the time when his first restorations were commenced, Gothic architecture was a byword and a reproach in this country. As Pugin's influence gradually brought about a change, Scott's abilities forced him immediately to the front, and the churches which he restored in 1840-44 were followed very shortly by his first cathedral commissions in 1845 and 1847. To judge work of this date by the standards of today with sixty years of research lying between is obviously unfair to the memory of a man who was at any rate the giant of his own generation, and by his own perseverance the best-equipped for undertaking its most responsible and important work.<sup>4</sup>

It was at *Peterborough* in 1845 that he inaugurated the long series by carrying out some important underpinning and some ceiling decoration.

Two years later at *Ely* he was called in when months of desultory tinkering with the fabric had only served to show the serious condition of things existing. He first attended to the roofs and rearranged the seating, besides effecting numerous minor works of renovation. He refused to sanction a throne in the usual position, as in this case tradition was opposed to it, and so the Bishop had to occupy the stall usually allotted to the Dean. His great work here, however, was the restoration in 1859 of the central octagonal lantern in memory of Dean Peacock—a very hazardous undertaking. The structure had been mutilated by Essex in the previous century, and was in a parlous state. From existing evidences, such as mortises and carpenter's marks, Scott was able to form an accurate opinion as to its original design and to embody his results in drawings. In spite of varied criticisms this scheme was carried out shortly afterwards. For the interior decoration of the lantern he was not responsible.

He was appointed to the post of surveyor to *Westminster Abbey* in 1849, quite unexpectedly, in succession to Mr. Blore, under the régime of Dean Buckland. He immediately commenced a most careful survey of the whole building, recording his discoveries in a paper read before the Royal Institute of British Architects some time later, and finally published in book form as "*Gleanings from Westminster Abbey*." This volume is of considerable antiquarian value, but its deepest interest for us centres in the almost thrilling description of Scott's adventures among the treasure-trove of centuries. Above all it shows us the untiring perseverance with which he prosecuted his studies, the care with which he investigated traces of almost destroyed work, and the industry he applied to the unravelling of evidence afforded by mediæval documents bearing upon his scene of operations.

Although his work was of a most varied and extensive character, I will confine myself to its two most outstanding features: the chapter-house and the north front. Of the former even his most hostile critic says:—

"Until our own day it was most miserably neglected and in great danger of complete downfall. The most determined opponent of 'restoration' must approve the greater part of the work carried out by Sir Gilbert Scott in 1865 and subsequent years."<sup>5</sup>

<sup>4</sup> It was owing to Scott's reputed over-eagerness for renewing ancient buildings that the "Society for the Protection of Ancient Buildings" was founded.

<sup>5</sup> Rev. W. J. Loftie in "*A Brief Account of Westminster Abbey*."

Scott found the chapter-house in a most lamentable state. For many years, indeed, since the dissolution, the building had been used as a library. The vaulting having been condemned, was taken down as dangerous in 1740, and a flat ceiling substituted. From floor to ceiling it was lined with cases containing State records, and a gallery surrounded it at half its height inside. Prising open the wooden backs of the cases, delving in papers and dust an arm's-length deep, removing pieces of plaster and doing all he could, at last he was able to form some conjecture as to its former condition. To ensure the safety of the new vaulting which he proposed, largely made up of original ribs and bosses which had been found, he had to counteract its thrust by a series of iron ties concealed in the vaulting, and by strengthening the great range of surrounding buttresses. This was no mean engineering feat, and was in every way worthy of his genius.

Of his scheme for restoring the north front the same critic says:—

"We have allowed a building almost two hundred years old to be taken away, for no special reason, in favour of a wholly modern and conjectural design, in a style which was never much in vogue in England, and least of all at Westminster, and have looked on at the destruction of a rose-window dated 1722. . . The new north front of Westminster Abbey, when the present scaffolding was cleared away, was found to offend against every one of the canons of taste which must have actuated Wren in making the building now being destroyed. . . He saw, of course, that elaborate carving and specious ornament would be out of place in a north front rearing itself one hundred and seventy feet against any daylight there ever is in a London sky; that outline and mass must be everything and mere decoration nothing. . ."<sup>6</sup>

This outburst is characteristic of many attacks made on Scott for his restoration, for in the first place the greater part of this design was carried out by Mr. J. L. Pearson (Scott being responsible for nothing higher than the three portals); and secondly, the facts are distorted, as I am able to prove from the following letter which Mr. Oldrid Scott has kindly sent me:—

"The north portal of Westminster was by no means a conjectural design. Evidences for practically every bonding line and a great many details were found. Mr. Baker King tells me he helped him (Sir Gilbert) to work out and measure the old design from the various evidences as they came to light. I remember after the general design had been made how the old joints

discovered in the tympanum of the central doorway showed us that the main panel had been of a different shape to what had been supposed, and its design was altered to agree with the discovered form."

In 1853 he was called in as consulting architect at *Gloucester*, where the authorities were fortunate in having as resident architects Messrs Fulljames and Waller, the latter being an excellent antiquary. For him Scott appears to have had the greatest respect, and most of the restoration here was done by them in collaboration. For the restoration of the decayed south porch they were dependent entirely on some drawings which Mr. Waller had made with great care years before when it was in a much more perfect state. Scott retained the seventeenth-century organ, much to the displeasure of the Chapter, who were anxious to remove it out of sight. In building the new reredos, excavation revealed some interesting early remains.

In 1856 he received three cathedral commissions. At *Hereford* he had been preceded by Wyatt "the Destroyer" and Cottingham, and his chief work lay in removing the effects of their misguided ignorance. In rearranging the choir he confesses to an antiquarian error in following out a rule he observed to open out a choir when no evidences of ancient dimensions remained.

"The old choir had extended through the crossing into the nave, the eastern arm forming only the sanctuary."

The choir screen, an ambitious conception in metal, is, Scott says, "too loud and self-asserting for an English church," and in this statement his critics will heartily concur; but for its design he was not wholly responsible. Skidmore, who executed the screen, was anxious to have a specimen of his work in the 1862 Exhibition, and so offered to Scott to do the work at an abnormally low price. Times being hard, the offer was accepted, and Skidmore took the opportunity of "improving" on the architect's design, but with scant success. At *Lichfield*, too, he followed Wyatt, and again he rearranged the choir, sacrificing good effect to some extent in his desire for an open vista and plenty of light. The choir-stalls, lacking perhaps in boldness, have an added interest in that they are the work of Mr. Evans of Ellaston, said to be the original of Seth in "Adam Bede."

*St. Albans Abbey* was not a cathedral when he first reported on it in 1856, and it was not till 1870 that the dangerous condition of the central tower precipitated matters, and recourse was had to stringent measures. Scott being ill at the time

<sup>6</sup> Rev. W. J. Loftie in "A Brief Account of Westminster Abbey." A print of this front before restoration is reproduced in the "Westminster" volume of "Bell's Cathedral Series."





EXETER COLLEGE CHAPEL, OXFORD.  
INTERIOR, LOOKING EAST.

*Photo: F. M. Holborn*

at Chester his son supervised the shoring operations with the assistance of Chapple, the very able clerk-of-works, and later Scott himself was fit to inspect their work. At the north-east angle the pier was giving way and had to be rebuilt, and the north transept repaired in the same way. The eastern chapels were re-connected to the church, having for some time been separated from it by a foot-path and used as a grammar-school. The marble shrine of St. Alban was also restored almost entirely from fragments found in various places, and erected in its original position marked by the knees of countless pilgrims. It is interesting to note that Ruskin guaranteed to bear the cost of this particular work, if funds were not forthcoming otherwise. In the nave the five western bays on the south side were leaning badly, and these were eventually righted, a difficult feat only accomplished in the year of Scott's death. He confesses himself that in the haste with which this restoration was carried out a doorway was removed from its rightful position, and his apology is itself a vindication of his usually careful methods. Criticism of his St. Albans work was keen and bitter, the two "camps" being led by Sir Edmund Beckett and Mr. Loftie.<sup>7</sup>

At Salisbury Scott had firstly to renew the external stonework wherever it was decayed, but shortly afterwards more serious trouble arose. The thirteenth-century builders when raising their graceful tower piers had no thought of a vast spire ever resting on such slender supports. Pierced with newels and arcading, only a two-foot wall was left when a hundred years later the immense superstructure was placed upon it, a tower with walls 6 ft. thick and a spire 180 ft. high above. Small wonder, then, that Scott found that settlement was becoming dangerous. Rather should we be surprised that so flimsy a pile had withstood the storms of so many years. His solution, a scheme involving diagonal iron bars and a replacing of all decayed stone by fresh work in cement, has commended itself to engineering experts as satisfactory. To the bent piers beneath he applied no remedy, merely advising that any further settlement should be reported to him.

Some years later, in 1869, the choir was renovated and refitted, Wyatt having (among other "improvements") covered the thirteenth-century painted ceiling with yellow wash. This Scott removed, and entrusted the work of restoring it to Messrs. Clayton & Bell, who were much more successful than in the choir and Lady-chapel, which were carried out in Scott's absence. He also refilled the many empty niches of the west

front with statues which are creditable examples for the period, and he designed various interior fittings. At *Durham* he was responsible for nothing more than a pulpit, a lectern, and some new tile pavement.

He was called in at *Chichester* on the fall of the great central tower in 1861, and sent his son Gilbert down to superintend the removal of the vast pile of *débris* and to rescue therefrom every vestige of moulding and ornament of which he could make use in subsequent rebuilding. His labours were again lightened here by his fortunate acquisition of an excellent set of measured drawings of the whole building made by a former surveyor. He again worked harmoniously here in conjunction with a local architect, and says that the committee was the finest he had ever had to do with. At *Ripon* he was unable for once to open out the choir, as a massive stone screen occupied the eastern tower arch. He nevertheless cleared away the galleries and "private boxes" which had gradually been added during the reign of nepotism, when nave and transepts were in desuetude.

"Our greatest work, however, was the strengthening of the three towers, all of which were dangerous. The western towers had sunk dreadfully, and were split from top to bottom on three sides (if not four). The cracks were nearly a foot wide. We underbuilt the walls for some twelve feet below their old foundations, propping them up meanwhile with an enormous mass of timber shoring. The danger was terrific. At one time a perfect avalanche of rubble roared in upon the men engaged below from the centre of the wall over their heads. Thank God, however, it was effected in safety. Each tower was tied with iron in every storey, the cracks built up and bonded across, and the towers are now sound and strong."

He had recourse to similar remedies in the case of the central tower. His treatment of the gable over the east window is open to criticism, but in restoring the west front he probably made the best of a very difficult problem, a problem which one is apt to forget in passing hasty censure on the façade.

At *Bath Abbey* Scott's overhauling policy was very "thorough," and in the next year (1862) he underpinned and rebuilt the central tower piers at *St. David's Cathedral*, and also restored the mutilated west front there. Between 1864 and 1868 he carried out much work at *Manchester*, including a large organ-case, but in making slight alterations from its former external appearance he seems to have been guilty of an error of artistic judgment in the general opinion.

<sup>7</sup> It must be remembered that Scott is in no way responsible for the lamentable vandalism that characterised the sway of Sir Edmund Beckett, that "gifted amateur," to borrow Thackeray's phrase. This took place without his assistance, with a faculty obtained in 1877.

At *Newcastle* in 1867 the unique and beautiful tower, which had been the cause of grave anxiety during the century, and had indeed already been "doctored" several times, was put into his capable hands. It is satisfactory to know that a recent authority commends this work heartily after its forty years' trial, and that it is to Scott that we owe the preservation of the magnificent lantern.<sup>8</sup>

*St. Asaph*, though a comparatively unimportant restoration, is the scene of one of his failures, he tells us, for the chapter refused to let him excavate in some hideous early Victorian walls for mediæval evidences; so he gave in and completed his drawings for rebuilding with what information he already possessed. The result was that as building proceeded many of his surmises proved incorrect.

Desultory restoration had been in progress at *Oxford* for fourteen years, when in 1870, under Dean Liddell, Scott took the reins. His work was, in the main, conservative, although he opened out the lantern storey of the tower and lengthened the nave by one bay to receive the organ at the west end. At the east end, however, he took a very bold step, removing a mediocre decorated window and rebuilding the whole front in a purely conjectural Norman style. It is generally agreed that in this he was remarkably successful.

At *Chester*, where he found the cathedral "like a mouldering sandstone cliff," his most noteworthy action was the roofing of a polygonal apse at the end of the south choir aisle with a precipitous roof abruptly truncated so as to appear almost like a short spire. This is certainly unique as far as English Gothic goes, though Scott defends its design as the only possible solution. He also inserted a new east window, a groined wooden roof over the nave, an elaborate organ case, and a choir screen, and finally substituted for a plain and perhaps ugly parapet on the tower an embattled conception of his own, with pinnacles, probably an improvement. At *Worcester* his wishes were continually thwarted by the cathedral authorities, both in the matter of the position of the organ and the decoration of the choir aisles, though in the first case he had the support of Sir Frederick Ouseley, the eminent organist. His work was chiefly confined to the re-arrangement and refitting of the choir. The same was the case at *Exeter*, where he refused to remove the stone choir-screen as he was instructed to do, but agreed to pierce its three arches. The choir-stalls and reredos are his work, and he

restored the decoration of the choir roof. Unluckily Clayton & Bell deviated from his instructions in painting the roofs of the side aisles. He retained the fine Jacobean organ, and regrets that when purchasing new organ pipes the authorities should not have followed so excellent a model. Cottingham had preceded him at *Rochester*, and Pearson followed him, but his own work was important. He completely altered the east end, removing a large window, also some inserted mullions from the tier below, and leaving an arrangement of lancets instead. He then raised all the eastern gables from a flat to a steep pitch, but scarcity of funds prevented the completion of the scheme by raising the roofs behind. The effect is still most dismal at the present day. All these alterations can only be supported on æsthetic grounds, and it is very doubtful if in this case they are justifiable. His less controversial work includes some garish fittings. With mention of his restoration at *Bangor* I will conclude this hasty survey. It is a small and uninteresting building, and his work there differs little from previous examples. To those who desire to study his cathedral restorations in detail, his "Recollections" will afford much interesting information.

### III.—THE FLOWING TIDE, 1846-1856.

In order to treat of the cathedrals in a separate chapter the chronological sequence of events has been interrupted, and we must now retrace our steps to the year 1845, in which Scott dissolved partnership with Moffatt, won the competition for Hamburg Church, and obtained his first cathedral commission. His practice had become a large and increasing one, and we must select only a certain number of his numerous buildings for comment. Bradfield Church (1850) is noteworthy because of his keen interest in the great school that was founded there. Two well-known churches followed within a few years, Ealing and Holy Trinity, Rugby, the former in his favourite geometrical style, in Kentish rag stone and Bath stone dressings, with a fine tower and spire rising from an octagonal belfry. The latter is of a very different type, with a bold outline and a broach spire by no means so generally successful as Ealing Church, apparently because the design is lacking in unity. Scott himself considers that his best new church is that which he designed in 1856 for Mr. Akroyd, M.P., of Halifax, at Haley Hill. It certainly exhibits his mature talent, a great stride forward since he built his first batch of six churches about 1840. Indeed, from the excellent drawing which has

<sup>8</sup> See "A Description of the Tower and Spire of St. Nicholas Church, Newcastle-on-Tyne," by W. H. Wood. (R.I.B.A. Trans., 1905, p. 619.)

been published from the pen of J. D. Wyatt<sup>9</sup> we may consider it one of the most beautiful works of the Gothic Revival, a design exhibiting originality without affectation and thoroughly well thought out. The tower over the north aisle is 236 ft. high, and has beneath the spire an open belfry storey which is especially admirable. Magnesian limestone was employed, and the total cost was £20,000. Clayton & Bell carried out the stained glass.

But between these last commissions came another of even greater importance, the rebuilding of Doncaster Church, which had been destroyed by fire in February 1853. Only the walls were left standing of one of the finest churches of a particularly rich architectural district, and these being of limestone were injured by water from the engines. Scott was entrusted with the work as soon as rebuilding was decided on. He had his plans ready in September, and the masonry tender was let for £21,000 early in the next year. He devoted much time to a thorough examination of all remains and records of the former edifice and to a study of the characteristic work of the district. In his new design he adopted geometrical decorated instead of employing the fifteenth-century style of its predecessor. He followed the general outline, especially retaining in its entirety the lines of the magnificent perpendicular central tower. Owing, however, to the obstinacy of his committee, led by the redoubtable Mr. E. B. Denison, he was eventually forced to convert this feature to decorated like the rest. Mr. Denison, who afterwards became Lord Grimthorpe, Q.C., was during these transactions a thorn in Scott's side—"my friend and at that time my tormentor," he says, and small wonder. Possessed of wonderful miscellaneous knowledge, of considerable dialectical skill, and of a boundless scorn for architects as a class, he lectured to the credulous, the ignorant, and the piously-disposed in Doncaster Town Hall, and they believed him. It was chiefly on account of the presence of this weird character as chairman of his committee that Scott says: "Nothing would induce me, with my eyes open, to undergo again the amount of vexation and annoyance to which I was subjected during the building of this church."<sup>10</sup>

In the same year were published his designs for the Rathaus at Hamburg, won in open competition, but postponed in building owing to shortage of funds. This is an immense plan on an oblong site with three internal courts, and the elevations follow the traditional lines for this class of work. His block of offices in Broad Sanctuary, Westminster, gave him an opportunity of displaying his ideas of "Domestic Gothic," and serves to show us the fallacy of supposing that plate-glass, sash-windows, mullions, and tracery can ever live at peace together. One can only regret that no more creditable example of his work fills so important a position.

Outside his office Scott did many things of interest in these ten years. In 1851 he went to Italy by way of Berlin and Vienna with his friend Ferrey, returning *via* Milan, and meeting Ruskin, David Roberts, and other celebrities on the way. Extracts from his "Recollections" are amusing. At Florence he spent "three days of the purest delight. I worked violently to the last day, timing myself strictly to the work I was to do every hour of the day; and at last, to my intense disgust and dismay, forgot San Miniato. . . We usually breakfasted by twilight to get every hour of the day for hard work. . . I only regret that we were so chary of our time and did not stay longer."

Shortly after this Scott was instrumental, by means of a great deal of letter-writing, in purchasing and founding a museum for art workers. A beginning was made in an old loft in Westminster, where before hundreds of people Ruskin and other enthusiasts held forth, under the capable presidency of Earl Grey, whilst a work of much greater utility was inaugurated in nightly training for workmen by some of the most talented men in the art world, including, of course, Scott himself. An appeal for more public support led to the merging of the institution into the larger one at South Kensington and the consequent loss of most of its individual originators.

Scott was elected F.R.I.B.A. in 1849, and A.R.A. in 1855. In the latter year he acted as one of the three English judges of architecture at the Paris Exhibition, and received a gold medal for his own drawings.

MARTIN SHAW BRIGGS.

(To be continued.)

<sup>9</sup> Illustrated in the *Builder*, 1859, p. 729.

<sup>10</sup> See "Lectures on Gothic Architecture, Chiefly in Relation to St. George's, Doncaster," by E. B. Denison, 1855.



# Here and There.

## ARCHITECTURE FOR WOMEN.\*

THE subject on which I have been requested to address you is set down in the programme as "*Architecture as a Profession for Women*." In asking me to speak on this subject your secretary wrote:— "*We are particularly anxious to learn about the possible opening in Architecture for educated girls who are willing to undertake the necessarily long training.*"

I propose therefore to put before you as shortly as possible (1) what an architect ought to know, (2) the methods by which this knowledge can be acquired, (3) what an architect's practice involves, (4) in how far women who have gone through the necessary training are likely to succeed under present-day conditions, and (5) the facilities available to women for study and training.

(1) The calling of an architect is a very arduous one. His work is, or ought to be, as personal as that of other artists, such as musicians, painters, sculptors, engravers, &c.; but in addition to being an artist, to having a strong sense of design, composition, proportion, colour, &c., he ought to have a very considerable amount of scientific knowledge and to understand the capabilities and limitations of the materials he has to deal with, to be somewhat of a geologist, chemist, botanist, engineer, &c., to be a capable man of business, something of a lawyer, tactful and resourceful, to have a capacity for the intelligent understanding of and dealing with figures and accounts, to be able to manage men and women, both as clients and workers under him.

(2) To acquire a thorough knowledge of the various sides of his calling an architect must begin his studies young, so that much of what he ought to know is absorbed gradually and more or less unconsciously.

In architecture, as in many of the more skilled crafts, the old-fashioned method of apprenticeship is dying out, and its place is being taken by special training in schools and colleges. Instead of being articled for a term of years to a qualified architect it is becoming customary for those who wish to take up the calling of architecture to attend special courses of study in technical schools and colleges, supplementing these afterwards by going for a short term to an architect's office, so as to gain some acquaintance with the routine of the professional practice of architecture.

Personally I consider that, of the two, the old system is the better one, but not the best; and I now advise young men in the first place to go through a practical course of instruction in the building crafts under a competent builder, so as to acquire a knowledge of materials, construction, and craftsmanship at first hand preparatory to taking up other branches of the study.

(3) It is not generally known by the public how much and how varied is the labour and skill involved in the designing and carrying out of a piece of practical architectural work—the initial difficulties, often considerable, in bringing the ideas of the client into line with the best and most economical solution of the problem, both as to cost and arrangement; the amount of thought and actual labour involved in working out the necessary plans and details of the design; the specifying of the materials and workmanship; the arranging the scheme so as to conform to local building bye-laws; the obtaining of reasonable estimates; the negotiations with builders and tradesmen generally; the drawing up of contracts; the continued and detailed superintendence of the building during its erection; the frequent worries and disputes with the builder

and his workmen; the adjustment and settlement of accounts at completion; and last, but not least, the carrying of the client along with him in sympathetic touch, allaying his impatience, and leading him to feel that he is getting the best possible results and good value for the money spent.

(4) Now as to the chances of women succeeding in a definitely architectural career. I see no insuperable obstacle against women who have gone through a thorough course of training becoming competent and capable architects, just as they have become, say, capable and competent doctors; but I advise those to take up the work who are really determined to go through with it seriously, who understand all its difficulties, who have sound health and an infinite capacity for work, who are full of energy, and who have friends and influence to enable them to get practical architectural work out on their own account.

I should like here to say generally that before women architects are likely to be employed to any extent they will have to overcome many difficulties, allay many prejudices, and gain the confidence of that section of the public that dabbles in bricks and mortar; and I am afraid that they will find a good deal of prejudice in the ranks of the architectural profession itself, not only among practising architects—many of whom consider quite honestly that architecture does not come within the legitimate sphere of women's work—but also amongst the rank and file of assistants, who see the possibility of less employment and of reduced wages; for it is quite true that there is much of the routine of an architect's office that might be better done by women than men.

Then, with regard to the practical superintendence of works, it will, I am afraid, be an uphill task to convince clients and builders and their workmen that women are as likely to be as competent as men to direct the practical details of the construction of buildings; and I may also remark that the climbing about on the scaffolding of a building in course of erection requires both a strong head and a cool nerve.

For many of the subsidiary occupations more or less connected with architecture an architectural training forms an almost necessary basis. Even painters and sculptors find a knowledge of the historical and artistic side of architecture of considerable benefit to them, especially in connection with the decoration and embellishment of public buildings. Such a training is also found to be of considerable value in connection with archaeological research and with historical investigation. A basis of a certain section of architectural training will also be found useful for women who wish to qualify as inspectors of factories, sanitary inspectors, and the like.

(5) With regard to the opportunities open to women for acquiring the necessary training, there are two main courses open: (1) To enter an architect's office as an articled pupil (which usually means paying a heavy premium), and I may say that many architects are quite willing to receive women as pupils, and indeed several have already done so. Two women articled many years ago to an eminent architect, now deceased, and who showed great talent for internal decorative work, and had a good sense of colour, have had quite a successful career as decorators of houses, designers of interior panellings, chimney-pieces, and patterns of textiles. More recently two other women who were articled to an eminent architect went in for and passed the very stiff examination of the Royal Institute of British Architects, and were admitted members of that body. One of these ladies carried off in 1905, from amongst fourteen competitors, the silver medal of

\* A paper read at a conference on Employment for Women held at the Caxton Hall, Westminster.

the Institute for the best essay, the subject being "The Development of Architectural Art from Structural Requirements and Nature of Materials," a very practical subject.

Another woman, also articled to a well-known architect, applied for admission to the Schools of the Royal Academy, and her probationary work was, I am informed, the best ever sent in by a student.

(2) The second method open to women is to attend the course of study available at various schools and colleges, for at most of the places where training is given in architecture itself and in the arts and crafts relating to architecture, women are admitted as students on the same conditions as men. There is, however, one notable exception. The Architectural Association of London, a body consisting of a very large number of practising architects and their assistants and pupils, with premises at Tufton Street, Westminster, has so far declined to admit women either as members or as students (indeed, they have declined to allow women from other schools to draw in the most excellent museum of architectural casts attached to their premises).

For nearly twenty years past this Association has devoted part of its attention to the training of young architects, at first by means of evening schools and lectures only, but latterly it has also established a day school and arranged a regular progressive curriculum with a full year's course of training. At the present time I am informed that its students number somewhere about 140. Youths go there direct from school, do two years' work in the day school and two years' in the evening school, and for the latter time they are supposed also to work during the day in practising architects' offices. This school is producing very promising young men. Two years ago a woman applied for admission as a student, but was declined.

At the Royal College of Art, South Kensington, there is a School of Architecture open to women. They are also admitted as students at University College and King's College. The latter, through its Women's Branch in Kensington Square, is, as you know, taking up a strong position in connection with the training of women for definite careers, and architecture is one of the subjects in the curriculum.

The Schools of the Royal Academy of Arts are open to women in painting, sculpture, and architecture. In fact, in the first-named section women, I understand, now form the majority of the students, and at a recent election of students I believe all the candidates admitted were women. They win a great number of the prizes, perhaps averaging half of the whole in the Painting School, and at least on two occasions women carried off the Gold Medal and Travelling Studentship in Painting. I am not aware that at present there are any women students in the School of Architecture.

In conclusion, I should like to point out very clearly that the profession of architecture, like all professions, is very much over-stocked. At the present time there are large numbers of trained young men in London alone seeking for engagements in architects' offices, and ready to take whatever offers, at a bare subsistence wage.

I have not dared to count up the number of architects whose names figure in the *London Directory*, but they run into columns, and one often wonders how half of them make a living.

No woman, in my opinion, ought to take up architecture unless she can afford to go through the long and expensive training necessary, and unless she has reasonable prospects of getting good employment, or of being able to get together a practice of her own eventually.

R. WEIR SCHULTZ.

## Books.

### CONCERNING ABBEYS.

*The Abbeys of Great Britain.* By H. Claiborne Dixon. 7½ in. by 5½ in. pp. ix, 204. Illustrations 18. 6s. nett. T. Werner Laurie, Clifford's Inn.

It is not apparent why this poor book has seen the light. The illustrations are far from good, and the letterpress is an unattractive hotchpotch of "elegant extracts" not too well strung together. Easby Abbey, Mr. Dixon says, is exceedingly badly planned, when as a fact it is merely irregularly planned. We observe that he lifts (without acknowledgment) a large sentence from Mr. St. John Hope's paper. Had he read it carefully, he would have seen the late Mr. Micklethwaite's suggested explanation of the irregular cloister which Mr. Hope has adopted. The following is a pleasing example of Mr. Dixon's knowledge of matters monastic: "The Benedictine, with its later developments in Norman times of *Augustine* and Cluniac orders," &c. The italics are ours. When it is remembered that St. Augustine wrote his monastic rule about a century before Benedict wrote his, and that the Augustine order, being of regular canons, was radically different from the Benedictine order of monks, the absurdity of saying that the Augustine was a late development of the Benedictine becomes glaringly apparent. It is a pity that Mr. Dixon did not make himself acquainted with the A B C of monasticism before writing a book on monastic churches. There are many careless misprints. The chapter on Herefordshire, Somersetshire, &c., is headed "Northern Counties," while Sir Richard Carnaby, a devoted Royalist, to whom was granted at the Dissolution the site of the Abbey of Hexham, dies (on page 21) "without an heir in 1843"—a lingering death.

### A VALUABLE HANDBOOK.

*The Art Treasures of London: Painting.* By Hugh Stokes. 7½ in. by 5 in. pp. xx, 164. Illustrations 59. 3s. 6d. nett. Arnold Fairbairns & Co., Ltd., 3, Robert Street, Adelphi, W.C.

BOTH author and publisher are to be congratulated on a most satisfactory and useful book. The scheme is to set out chronologically the schools of painting as represented in all the public galleries in London (including Dulwich and Hampton Court), and also in the University Museums of Oxford and Cambridge, and to note the *habitat* of each picture of each painter. Further, there is an alphabetical index giving the name of every artist. All the entries are furnished with the painter's dates, and most of them have a brief biographical note. It is not too much to say that to everyone who wants to make even a cursory study of any school or individual artist this book is indispensable, and supplies a need so obvious that one marvels it has not been thought of before. We observe that the series is to be extended to Architecture and the Applied Arts, and to cover the principal art centres of the world.

We await with great interest the volume on London architecture. It obviously presents far greater difficulties to the compiler than does painting, and we express the hope that the complexity of the task will not deter his bold spirit (he must needs be bold to undertake it) from making it complete.

We wish every success to a series which is admirable alike in conception and execution.

**CHELMSFORD CHURCH.**

*The Cathedral Church of the See of Essex.* By the Rev. J. Charles Cox, LL.D., F.S.A. 7½ in. by 5 in. pp. xii, 80. Illustrations 13. Plans 2. London: Bemrose & Sons, Ltd., 4, Snow Hill, E.C.

WITH bishoprics increasing apace, the greater parish churches are taking on a new importance. The Church of the Virgin at Chelmsford is the latest convert to cathedral uses, and Dr. Cox has done his historical account in a sound and scholarly fashion. A plan is reproduced showing Messrs. Chancellor & Son's recommendations for the eastward extension of the church, which will provide an adequate chancel and two side chapels, and for a northern extension comprising, *inter alia*, an octagonal chapter-house.

**THE COMPLETE PLUMBER.**

*The Modern Plumber and Sanitary Engineer.* Edited by G. Lister Sutcliffe. 6th and last volume. 10 in. by 7 in. Price 6s. Gresham Publishing Co., 34, Southampton Street, Strand, W.C.

THIS volume deals with gasfitting, glazing, specifications, bills of quantities, estimates, shop management, and book-keeping. There are also appendices with various tables useful to the trades concerned, and an index to the six volumes, which form a complete library for the plumber and cover admirably his diverse activities.

On the technical side the work could perhaps not be bettered. As we have said in reviewing an earlier volume, it has failed in dealing with leadworking as an artistic craft. It remains for someone to publish a book which shall make the plumber realise that his trade offers possibilities which are not exhausted by technical perfection.

**MR. MICKLETHWAITE'S OBITER DICTA.**

*Occasional Notes on Church Furniture and Arrangement.* By J. T. Micklethwaite, F.S.A. 8½ in. by 5½ in. pp. 52, with portrait of the Author. 6d. nett. The Incorporated Church Building Society, 7, Dean's Yard, Westminster.

WHEN the eminence of the late J. T. Micklethwaite as an antiquary and ecclesiologist is considered, his literary output was singularly small. This little pamphlet is, however, very characteristic of the man. It is a reprint of notes contributed to the *Church Builder* during the years 1899-1905, and may be commended to all who are interested in church building for its pungent criticism and good sense. Many grievous follies in the tinkering of churches would be avoided if building committees digested Mr. Micklethwaite's notes, and many architects could study them with profit.

The following extracts will show the entertaining tone of the notes under which, however, is the solid substratum of wise advice.

Speaking of movable ornaments, "Take for example a very common case. There is a small country church, simple and perhaps even poor in its appointments. Into the middle of it some well-meaning but misguided donor thrusts a showy lectern with an ill-modelled bird, oil gilt because its surface cannot be burnished, on a pillar made glorious with clipped brass prickle work, and an eruption of pustules in glass of many colours."

The note "Of Degradation" is a just attack on "the practical man." The trumpery in brass and varnished pitch-pine which comes from the shop of the clerical tailor is dealt with faithfully, and the observations on bad stained-glass are as strenuous as they are true. The pamphlet is altogether full of good things.

**THE SCOTTISH PARTHENON.**

*The National Monument: An Appeal to the Scottish People.* By William Mitchell, S.S.C. 9 in. by 11½ in. *Édition de Luxe* in cloth box. Six illustrations in colour, and plans. London: A. and C. Black, Soho Square, W.C.

THIS interesting *édition de luxe* advocates the completion of the National Monument on the Calton Hill, Edinburgh, the foundation stone of which was laid in 1822.

There is much to be said for the reproduction of such a fine example of monumental architecture as the Parthenon, especially if we bear in mind the similitude which exists between the sites. As the crowning feature of such an eminence as the Calton Hill, dominating with its simple horizontal lines the numberless collection of roofs and towers which constitute the city of Edinburgh, it would give a fitting sense of finish and repose to the other buildings. The possibilities can be judged by reference to the charming water-colour drawing made in 1866 by the late J. Dick Peddie, R.S.A. This drawing shows the attempt made to scheme the public buildings on classical lines, with the Calton Hill and the Parthenon as the culminating points of interest. The Walhalla at Ratisbon, completed in 1842, and situated on the north bank of the Danube, is an adaptation of a similar idea, but the interior is devoted almost entirely to the exhibition of sculpture. We are of opinion that the proposed building at Edinburgh does not express directness of purpose if it is intended for the exhibition of pictures; but as a Hall of Honour for the reception of sculpture its fitness would be assured. The line perspective drawing No. 7, showing the completed monument and the subsidiary buildings viewed from the south-east, depicts a collection of totally dissimilar buildings, which, with the exception of the central Parthenon, are amateurish in the extreme; porticoes are tacked on to square buildings without any attempt at design, and these are the very faults which previously brought the classic revival into disrespect.

We trust that such childish attempts in architectural design will never be perpetrated. There is an excellent conjectural restoration of the Acropolis by M. Lambret, illustrated in the text-book of Messrs. Anderson & Spiers on "The Architecture of Greece and Rome" treated in that fanciful yet scholarly French way architects show of handling large compositions. We recommend all interested in the Edinburgh scheme to study M. Lambret's drawing.

**THE ARGYLE LODGING.**

*The Argyle Lodging.* By James Ronald. 9¼ in. by 7½ in. pp. 182, xxiv, 15 illustrations, one in colour. Encas Mackay, Murray Place, Stirling.

THIS story of the Argyle Lodging at Stirling is one of the pious products of local archaeology which we must always examine with pleasure. To be honest, we fear that its interest can hardly be sensitively realised outside Stirling, but this town house of the Earls of Argyle is a fine example of Scottish domestic architecture of the seventeenth century. The first part of it was built by Sir Anthony Alexander, second son of the first Earl of Stirling, and Master of Works for Scotland of King James. The Stirling family having crumbled away, the building in 1666 fell into the hands of the adjoining owner, the Earl of Argyle, who built a wing in 1674, and thus made the Stirling Lodging and the Argyle Lodging into one building. There are many sketches of doorheads, &c., but both they and the photographs are hardly up to the high standard which ordinarily obtains in such books. Bailie James Ronald, the author, died on the completion of this book, and a memoir of him by Mr. David B. Morris closes the volume.

### ENGLISH FONTS.

*An Introduction to the Study of English Fonts, with details of those in Sussex.* By A. Katherine Walker. 9½ in. by 5½ in. pp. xii, 131. Illustrations 25 and Map. Price, 6s. London: Woodford, Fawcett & Co., 36, Southampton Street, Strand, W.C.

THIS is a sound and admirable book, and we congratulate Miss Walker on a real contribution to an important subject. The development of font forms is shortly but ably set down. If other archaeologists will follow the lead now given them, and deal with the fonts of other counties as the fonts of Sussex are here recorded and compared, this work will add a pioneer value to its own intrinsic excellence.

The author has photographed and measured nearly every Sussex font of importance, and we have only two small criticisms to make. The photographs would be even more valuable (1) if a clear scale had been set against the fonts, showing both in feet and inches and the metre, and (2) if under each illustration the approximate date were printed. It is true that all sizes are given in the letterpress, but if those interested in record work were to make it an invariable rule to set up a scale alongside the photographed object the need for sizes in the text would not be so great. Such scales can be bought for a few pence at the Society of Antiquaries, Burlington House, where the value of their use has long been preached.

Anyone meditating a monograph on an architectural or archaeological subject might well take this concise and well-arranged book as a model.

### THE AMERICAN SCHOOL AT ROME.

*Supplementary Papers of the American School of Classical Studies in Rome: Vol. ii.* By G. H. Allen, J. C. Egbert, C. D. Curtis, and A. W. Van Buren. 11½ in. by 9 in. pp. 293. Illustrations 41. London: Macmillan & Co. Ltd., St. Martin's Street, Leicester Square

THOUGH archaeological students of the United States are scantily provided with material for research in their own country, they make up for it by very valuable work abroad, of which this volume affords interesting proof.

The work of the American School in Rome seems to run on much the same lines as that of the English School. The similarity is made the more apparent by Mr. Densmore Curtis's admirable *catalogue raisonné* of Roman monumental arches. It deals with the architectural features of these fascinating buildings in the same scholarly way that Mr. A. J. B. Wace has attacked their sculpture, and has set out his conclusions in the publications of the English School and elsewhere.

The descriptive method of Mr. Curtis is simple and straightforward. The main points he makes are—the need to discriminate between the true monumental arch which was designed simply as a base for sculpture, and the more practical city gateways—the inaccuracy of describing monumental arches vaguely as “triumphal,” whether erected in connection with a triumph or not—and the scarcity of pre-imperial arches.

The other articles are literary in character, and do not call for comment in our columns.

### HORTULAN SAINTS.

*Essays on Gardens.* By Sir William Temple and others. With Introduction by Albert Forbes Sieveking. F.S.A., in “The King's Classics.” 6½ in. by 4½ in. pp. lxxi, 272. Illustrations 6. Price 1s. 6d. nett. London: Chatto & Windus, 111, St. Martin's Lane, W.C.

HAD Solomon been a reviewer, we think he would have found something stronger to say of reprinted classics than that

of their making there is no end. That people like reprints, and like them cheap, is sufficiently clear; that they are determined to pay the very lowest price at which a cloth-bound book can be produced is not so obvious.

The result of the present cutting of prices is that something has to go, and the something is generally the editing and the introduction. This is a great misfortune, for the less-known writers and books stand in need of sympathetic and informing editors, and it is just in this important point that The King's Classics stand out with an honourable distinctness.

Mr. Sieveking's introduction to these admirably-chosen essays is quite delightful. His erudition on garden matters is flavoured with so stimulating an enthusiasm, that there will be no Devil's Advocate to resist his inclusion among the “Paradisean and Hortulan Saints” of Evelyn's delicious phrase.

Temple, epicurean and ambassador, appears in his essay as gardener alone, and we fall to wondering how much of his love of gardens reached him by way of the love-letters of Dorothy Osborne.

Sir Thomas Browne's fine rumbling mysticism of the quincunx in the “Garden of Cyrus” gives a sense of massive uncomprehending satisfaction. How also can we be grateful enough for “Cato seemed to dote upon cabbage,” a phrase to stand alongside Charles Lamb's “asparagus, which still seems to inspire gentle thoughts.”

The book is full of good things from Cowley, from Andrew Marvell, and from John Evelyn, which space forbids us to quote. We close it with regret, and with thanks to Mr. Sieveking. He has taken us into the gardens of Cyrus and Epicurus, and infected us with his own keen pleasure.

### A BOOK OF THE SAINTS.

*The Saints in Art; with their attributes and symbols alphabetically arranged.* By Margaret E. Tabor. 7 in. by 4 in. pp. xxxi, 208. Illustrations 20. Price 3s. 6d. nett. London: Methuen & Co., 36, Essex Street, W.C.

THE idea of this book is useful. The visitor to galleries is often puzzled by the queer symbols of saints, and would be able the more intelligently to enjoy the pictures if he were equipped with some knowledge of hagiology, and were thus able to identify figures by their symbols.

The descriptions of the saints seem accurate as far as we have been able to check them, but we think the compiler is wrong about St. Norbert. “His other attribute is a demon bound at his feet.” We think for “demon” should be read “heretic.” Norbert of Prémontré has two chief claims to ecclesiastical fame. He not only reformed the Black Canons, calling the new order Premonstratensians, but he confounded a sacramental heresy which sprang up in the Low Countries. The arch-heretic Tanchelin was discredited, and it is he who is often shown bound at Norbert's feet. Perhaps, however, there is some picture with a demon bound, for Norbert's success as an exorcist was considerable.

The compiler refers in the preface to Mrs. Jameson's and Lord Lindsay's books, but surely the chief of all such works is Husenbeth's Emblems. It is almost unobtainable, and we do not know why some intelligent publisher does not re-issue it.

“The Saints in Art” has twenty illustrations, from photographs of famous pictures. They are chosen on no apparent principle. It would have been more useful had pictures with obscure emblems been chosen. To devote a page to St. George and the Dragon is surely “preaching to the converted” in England.

However, the book is well done on the whole, and certainly fills a need.